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American Art News

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SPECIAL ANNOUNCEMENT. SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual, during the Summer, appear monthly until Saturday, October 2, when the weekly issues will be resumed. The regular Summer monthly issues will be published on Saturdays, June 12, July 17, August 14 and September 18.

The weekly issues will be resumed a week earlier than usual next season, to make up the yearly quota and complete the volume of 37 numbers.

DEATH ENTERS A NON-SUIT.

The tragic death of Mr. Edgar Gorer on the "Lusitania," puts an end apparently to the two suits he brought on May 6 in the Supreme Court, against Messrs. Henry and Joseph J. Duveen of Duveen Brothers for \$575,000. The suit against Joseph J. Duveen is for \$500,000 and comprised six causes of action. Mr. Gorer said that for eleven years he had dealt "particularly in old Chinese porcelains."

He based his complaint against the Duveens on statements he accuses them of making, which, he says, practically destroyed his trade with Mr. Frick and others.

Mr. Gorer said in his complaint against Joseph J. Duveen that in February last he endeavored to sell to Mr. Frick a "rare, unusual, and valuable antique Chinese vase or beaker of the Kang Hsi period" and that the defendant in the presence of Mr. Frick and of the latter's wife, Mrs. Adelaide H. Frick, said:

"That vase is not a genuine antique, does not belong to the Kang Hsi period, but has been manufactured within the last seven years, and is an imitation of the genuine article, and is spurious, Gorer has been imposed upon."

The plaintiff said also that the criticism of him made, it appears that he was ignorant of Chinese porcelains, and that the statement was false. On another occasion he said that he sent to the home of Mr. Frick, a vase and that Mr. Frick refused to buy it because of the previous criticism of him by the defendant. He also accused the defendant of saying in the presence of Messrs. Carmen Messmore of Knoedler & Co., and MacDermid Parish-Watson, his own representative:

"Gorer knows nothing about porcelains. The real judges are ourselves, my Uncle Henry and me, and we intend stopping Gorer putting these fakes on the market."

Mr. Gorer said he had two rare and valuable Chinese porcelain figures of the God Vajrapani of the Ming period, and of which the defendant said to Mr. Messmore:

"The two figures you had on exhibition in your Paris place last Summer are modern, and I will bet any one \$10,000 to \$100 that they are not over fifteen years old. Gorer is no judge of porcelains and in fact has only been in business eight years."

Mr. Gorer's suit against Henry J. Duveen for \$75,000 is based on the allegation that the defendant said prior to January, 1914:

"That pair of green vases are modern. Gorer is well aware of the fact. He is dealing in fake things."

HENRY SAMPSON'S ART.

Henry Sampson, who died May 24, 1914, left, according to a transfer tax report, filed May 8, a total estate of \$1,191,526, having a net value of \$1,180,055. Sometime before his death, Mr. Sampson sold his famous collection of porcelains to the late Edgar Gorer for \$300,000. Of this, \$100,000 was in cash and \$200,000 in outstanding notes, indorsed by Mr. Gorer and Dreicer & Co. Among the personality were 14 antique Moorish plates, valued at \$1,500; a panel by Charles Jacque, "Ploughing the Field," \$1,500; a landscape by George Inness, \$3,500; "Sunset," by George Inness, \$1,200 "At proaching Storm," by George Inness, \$4,500; "Summer," by George Inness, \$2,000; panel, "The Housewife," by Joseph Israels, \$900, and "Landscape and Sheep," by George Inness, \$2,500.

MUSEUM BUYS A BEAUX OIL.

The Metropolitan Museum purchased from the recently closed exhibition of the works of Cecilia Beaux at the Knoedler Galleries, the portrait of the painter's niece in white called "Ernesta."

FRICK BUYS A BELLINI.

The cable brings the news from London of the purchase by Mr. Henry C. Frick from Colnaghi & Obach of "St. Francis in the Desert," by Giovanni Bellini.

The work came from the Mund collection in London, and probably cost Mr. Frick some \$200,000. In the same collection are two others, "The Dead Christ" and a "Maddonna," by the same artist.

DUVEEN FIRE SALE.

The pictures damaged by fire at sea, owned by Duveen Bros. and recently sold at the Plaza ballroom, were so disposed of for the benefit of the fire insurance companies. A lot of valuable and badly damaged porcelains and other art objects, salvaged from the same fire, and also owned by and consigned to Duveen Bros., are now being appraised for the insurance companies, and will probably be sold at auction early next season or possibly next month.

ART ESTABLISHMENTS CLOSE.

As a mark of respect for the loss of their confreres in the "Lusitania" disaster, all the principal art galleries in the city closed Thursday afternoon at one o'clock.

A SOROLLA FOR MINNEAPOLIS.

Joaquin Sorolla y Bastida's "On the Beach" has recently been purchased for the Minneapolis Institute of Fine Arts. A recent loan from Mrs. C. B. Mills is a marine by Fritz Thaulow.

ARTS FED'N CONVENTION.

The sixth annual convention of the American Federation of Arts, opened in the New Willard Hotel, Washington, on Wednesday, and closed last evening.

At the opening session, Wed. morning, Mr. Henry White gave an address on "The Value of Art to a Nation."

Mr. White, in his speech, urged the creation of a Secretary of Arts in the President's Cabinet, the department to be similar to the one in the Governments of France and Italy.

Among the other speakers were Cecilia Beaux and Herbert Adams. On Thursday the opening address was by Dr. James P. Haney of N. Y., and took the form of a brief sample illustrated lecture, such as those given at the Metropolitan Museum during the past two winters to large audiences of children. This was illustrated by drawings made before the audience.

The afternoon session on Thursday was devoted to art education in the colleges and universities.

The Friday morning session was given to industrial art. Mr. Frank Alvah Parsons spoke on "The Relation of Art to Education and Industrial Expansion," Dr. Arthur Fairbanks, director of the Boston Museum, told of the "Art Museum as a Factor in Industrial Education," and the president of

A MODEL MUSEUM.

The Parrish Art Foundation at
Southampton, L. I.

In the course of an address at the third annual Convention of the American Federation of Arts in Washington, D. C., on May 9, 1912, on "The Importance of Smaller Art Museums," Mr. Robert W. De Forest, then Secretary and now President of the Metropolitan Museum of Art, said among other things, "Interest in art and art education has been gradually growing in our country for the last hundred years. It was never so great as now, nor were we ever able to direct it as intelligently as we now are. It is eminently a time for action. The number of art museums and institutions in the United States is 119. Not a single one is a public institution, state or municipal, as is the case with almost every European art museum. All were established by private initiative, and many of them, by their names, bear the imprint of individual foundation. * * * It is plain that they meet a need which has been felt in our country for more than a century, that this need, judged by the number of art institutions which have been organized, has been an increasing one, and that, by the same standard, it has never been as great as now. * * * But we can make progress faster. I think some missionary or propagandist movement should be started somehow, by somebody which can excite interest where interest does not exist, direct interest in the right channel where it does exist, and tell many who are wishing to do this particular thing how it has been done, how easily it has been done, etc. * * * Therefore, I wish to emphasize the importance of smaller museums, and the opportunity for a concerted effort to increase them."

Founded in 1897.

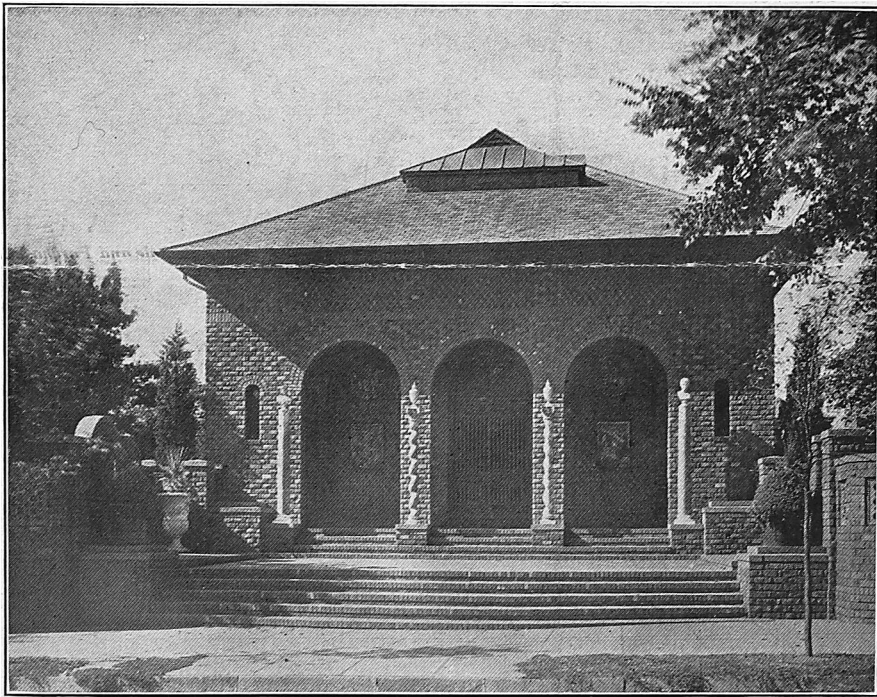
The suggestion of Mr. De Forest, which has been and is being acted upon by public spirited and art loving citizens in several of the smaller cities of the country—was anticipated as long ago as 1897 by Mr. Samuel L. Parrish, an art lover and collector, and a summer resident of the quaint and attractive old town of Southampton, Long Island, who in that year founded a small museum, almost in the center of the town, and has twice enlarged the original artistic and architecturally beautiful building, first in 1902 and again in 1912. The present structure, a brick building, is in the shape of a Latin Cross, the long arm, including the forecourt, about 300 feet long, and the cross arm about 100 feet long. This museum, with its well selected and arranged art treasures, sculptures, pictures, carvings, etc., and its beautiful surrounding gardens, is the art Mecca, not only for the winter and summer residents of Southampton, but for thousands of visitors every year from all parts of the country, and its fame has spread all over the United States.

In a modest preface to the original catalog of the museum, written by Mr. Parrish, the donor, in 1898, he says in part, "The object in establishing this small museum has been to give to the people of Southampton, and the surrounding country, and especially to the younger generation, an opportunity to enjoy the influences, generally recognized as incident to such an institution. * * * In most European countries, the desirability of this form of education is so strongly felt that the government itself, or the municipality, generally takes the initiative, at least in the large centers of population. Owing to the concentration of population in the older countries, and the greater interest there manifested in institutions of the kind, the distance of the bulk of the people from some point of educational or artistic interest is usually comparatively small. The result is that in the course of the year large numbers will often have availed themselves of the opportunity thus offered to visit the museum or gallery of the neighboring town."

What a Small Museum Should Possess.

Mr. Parrish then proceeds to outline what the contents of a small museum should be, and these, to his mind, should comprise good plaster copies of the great sculptures of antiquity, portrait busts of great historical personages, in marble or plaster, and pictures, originals or copies of famous works by the early and later modern masters. Mr. Parrish has carried out his idea and the museum contains not only an admirable and comprehensive assemblage of representative copies of antique sculp-

(Continued on page 5)



PARRISH ART MUSEUM
Southampton, L. I.
A Model Smaller Museum

VERY MUCH IN THE ALTOGETHER.

Chicago, which, if it does not always do all things well, at least usually drives the knife in to the hilt is taking the nude in art bull by the horns and wants the masses to comprehend. The Palette and Chisel Club which gave a nude professional model exhibition on May 3 with a gauze curtain as a sop to modesty is going to repeat the experiment at a loop theatre shortly. Three women models appeared before an audience of artists at the first performance when the subjects were "Awakening of Spring," "The Secret," "Luxury," "Song of the Winds," "Vestals," "Surprise," "Illyrian Days," "The Gold Fish," "Evening Star," "The Three Graces," "The Greek Slave" and "Love's Awakening." Some of the artists who saw nothing wrong in the show are opposed to its presentation before a miscellaneous audience. A number of prominent Chicago Club Women have, however, gone on record as approving of public exhibition. Mrs. D. Harry Hammer, president of the Illinois Colony Club, said, "The most modest persons I have ever known were the half-civilized Sandwich Islanders" and "I have no patience with that attitude of mind which makes the human form something mysterious." Mrs. Ella Wood Dean said, "Half revealing, half concealing is what causes the trouble. I haven't any sympathy with those who declaim against the natural."

the Art in Trades Club. Mr. Clarence Whybrow spoke on the subject, "Outlook for Industrial Art in America."

The convention ended Friday eve. with a dinner at Rauscher's, at which the speakers were Ralph Adams Cram, Paul Bartlett, Dr. Arthur H. Hamerschlag, P. P. Claxton, commissioner of education, and Dr. Edward Robinson, of the Metropolitan Museum.

"INDEPENDENTS" DISPLAY.

An exhibition by Independent Artists, planned on the lines of the recent international exhibition of modern art in New York and Chicago will be held in the four skylight studios, which have a wall space of some 4,000 square feet, in the Chicago Academy of Fine Arts—Aug. 2-28 next. A circular has been issued, signed by Carl Maxwell Newman as manager of the exhibition, 81 E. Madison St., inviting all artists to contribute. There will be no jury of selection and each exhibitor may hang as many pictures as he desires, may select his own space and hang his own pictures in the order in which checks for space, at the rate of 25c. for each square foot desired, are received. Mr. Newman states that August is a month suited for the selling of pictures of this kind, as there are then many out-of-town visitors. A commission of 10% on sales will be deducted by a selling agent, to be present at all times.

EXHIBITIONS NOW ON

ALLIED "REBELS."
(By the Second Viewer)

As the first exhibition of the Allied Artists of America was really a protest against Academy methods—jury and hanging committee methods particularly—a virtual exhibition of the "refused" or the "unhung," it seems odd that in so short a time (one year) the Allies should come before the public practically bearing a flag of truce to the Academy.

A sad want of revolutionism characterizes the present show, the average of which spells mediocrity, and spells it in a rather depressing tone. The exhibitors are too obviously seeking the medium of the alliance to climb into the Academy, so that it inevitably must follow that the display is a sort of imitation Academy, a concerted effort of aspirants to attract academical attention.

The lusty rebellious spirit of men who can carve their own way "against the field" is wanting. Fawning "ambition" is rather in evidence.

The hanging methods of the "Allies" are not conducive to the attainment of an harmonious and decorative arrangement. The drawing of lots for space, which may land the daubs of a tyro in the centre of the best wall, may save the "feelings" of that member, but such a policy is deadly to the general effect of the exhibition. By this unfortunate system one of the best, if not the strongest portrait in the display, Henry Salem Hubbell's standing figure of the artist, Frank Zimmer, gets a position sacrificial to it, thereby robbing the show of what should have been a feature. The "closed shop" idea, that of confining the exhibits to works by members of the organization only, is an unprogressive measure which even the alleged reactionary Academy scorns to employ.

Despite these and other lapses, the allied performance this year is not entirely futile. Indeed it is a distinct service to art to bring forward the three bronzes by Rudolph Evans, an American whom the war generously "sends home" to us from Paris. The sculpture of Mr. Evans is one of the promises of our native art. It is technically accomplished, is intelligently and simply conceived, and has grace, rhythm, character and refinement. It has no taint of Rodinism. The bronze group of "Frank Vanderlip, Jr. and Dog," is a classic of its kind, while the bronze masque of Maude Adams will materially assist the clever little actress to immortality. And the bust of Miss Anne Stillman, a deep study of girlhood at the period of wonderful awakening, is a valuable human document, as well as portraiture of the most genuine kind. Have we another Olin Warner in Rudolph Evans?

The catalog of the Allies contains the name of Cecilia Beaux. But for that fact, the portrait signed with the talented woman's initials would easily escape attention—so perfunctory and unappealing is it. One feels instinctively that the Allies would do as well without these sounding names of celebrities. It is new talent we look for, and hope for.

Such inveterate exhibitors as Birge Harrison, Luis Mora, Edward H. Potthast, Hobart Nichols, Paul King, W. R. Leigh,

Mielziner, Glenn Newell, Parshall, etc., we have ever with us. It is the fresh talent of such men as Ledyard Towle, Edmund Greacen, Howard Hildebrandt, Orlando Rouland and George Laurence Nelson—men who have scarcely yet fixed their course, that interests with the promise of surprise in development. How terribly stagnant is the art which produces each year, works that square absolutely with the common anticipation.

Sculptors are few among the Allies—only Attilio Piccirilli and Clara Hill upholding the plastic honors with Rudolph Evans. The black and white men are plentiful enough however, their "drawings," a whole, making an impression much like that conveyed by the justly-hated magazine illustrations of the moment. There are exceptions—G. L. Nelson's pastel nudes, Orlando Rouland's pencil studies, and some little things by Paul Cornoyer and Crisp.

To recapitulate, the religious effort to "find things" in this is rewarded by Chauncey Ryder's "Mountain Path," Richard Farley's "Drifting Mists" very individual in color and slightly suggestive of John Lavery, Edmund Greacen's "delicious" "Mist and Snow," Ernest Albert's "Pacific Coast," George Elmer Browne's "Boats at Chioggia," Clark Voorhees' "Down the Land," Lewis Cohen's "Early Spring," Frank Tenney Johnson's vigorous western pictures, Richard F. Maynard's "The Pendant," William H. Singer's "Village of Olden, Under Snow," and Oscar Fehrer's "In the Garden."

Besides those mentioned, other contributors are Edward V. Volkert, Benj. D. Kopman, Christina Morton, Arthur P. Spear, Elliot Clark, Gustave Weigand, Lester Boronda, Jules Turcas, Arthur J. E. Powell, F. Edwin Church, E. Peixotto, G. B. Burr, Harry I. Hoffman, Howard Renwick, Frank A. Bicknell, Alexander Grinager, Jos. H. Boston, Oliver D. Grover, W. B. Closson. Some members not exhibiting include such well-known men as J. W. Alexander, William Cotton, Isador Konti, L. Mazzanovitch and Irving Wiles. The exhibition will continue to May 26. James Britton.

Byzantine Show at Ehrich's.

A remarkable collection of Byzantine art, made by Mr. Halvor Bagge, during a number of years spent in Greece chiefly, and afterwards shown in Copenhagen, is displayed to May 29 inclusive at the Ehrich Galleries, 707 Fifth Ave. There are pictures, carvings, Mss., embroideries and art objects largely religious. The religious pictures number 130, many of them being of exceptional interest and remarkably well-preserved in color. Besides the usual pictures of the Holy Trinity, the Holy Family and its members, the various saints and the angels, there is a most interesting historical subject showing "The Re-establishment of Image Worship at the seventh Oecumenical Council of Nikaia." In the main portion the Empress Eirene is shown enthroned with her son near the orator in his pulpit, while to the right appears also enthroned the Patriarch. Below the same persons are seen in procession carrying images. The Mss. number 20, including a parchment gospel of 920 A. D., a history of the Saints of 60 years later, a Roumanian liturgy of about 1500 A. D., other liturgies and choral books. The embroideries, which are on linen and silk, are chiefly clerical and include Cretan and Persian examples. There are many antique Eastern coins and the art objects numbering some 800. There are pieces in gold, silver, bronze, ivory, glass and pottery. Religious relics are of carved bone and wood. A number of bronzes are for church use. There is old glassware and faience, as well as jewelry and objects of industrial art.

New Objects at Worch's.

The establishment of Worch of Paris, whose galleries are at 467 Fifth Ave., has recently received a notable shipment from that city, including two fine lacquer cabinets, with elaborate decoration, the door-plates and hinges in "Cloisonne." These rare pieces, of the kind, made for the Emperor and the Imperial household are, considering their age, in a good state of preservation. There is also a superb peachblow vase, remarkable for both shape and color and a most interesting collection of Chinese coins.

Fireside Industry Work.

Under the auspices of the Department of Fireside Industries, an adjunct of Berea College, Berea, Kentucky, an exhibition of woven linens and homespun was recently shown at the Pen and Brush Club, 132 East 19 St. The display included "Bed Kivers" of Colonial design, as well as woven patterns of ancient Saxon design, portieres, table covers, towels, couch covers, rugs, curtains and cushions. The work is done in the cabin homes of the mountains by mothers of families who are trying under the guidance of the teachers of Berea College to acquire an income to be used for the education of their children.

Group Show at Daniels'.

The Daniel Gallery, at 2 West 47 St., is now showing works by a group of artists, most of whom have in the past held special exhibitions in the same place. By Ernest Lawson there is a view of Washington Bridge, very distinguished with its quiet quality, and a fine sober landscape, called "Winter Glow." "In the Park," by Middleton Manigault is a sprightly decorative arrangement of not very picturesque material. Marsden Hartley shows again an impressive view of purple mountain and valley at fade of day and Max Kuehne piles houses on a hill against each other with good effect in "Granada."

Samuel Halpert shows a Japanesque view past cedars looking over a lake. Jerome Meyers has an artistic little impression of a band evening in an eastside park and Lucy Wallace displays promising quality in a little landscape. Man Ray has an odd looking lady in a blue and white striped skirt sitting at a table whose cloth is barred in red. A spring scene near a village stands to the credit of Gus Mager; W. Zorach shows a well-colored flower subject, and G. Halpert is represented by one of his strong St. Tropez scenes with moored fishing boats. Somewhat crude but realistic is B. Nordfeldt's view looking down on a village and Hayley Lever is at his best in a late afternoon with shipping at "St. Ives."

For J. D. Rockefeller, Jr.'s House.

Mythological divinities in the usual classic garb, are shown in twelve small decorative mural works by Francis Newton, intended for the house of Mr. John D. Rockefeller, Jr., which are to be seen at the galleries of E. Gimpel and Wildenstein, 636 Fifth Ave. until May 22. Agreeable in type and handling and attractive in color are these panels which are but half a foot wide and a foot high.

Mezzotints at Ralston's.

At the Ralston Galleries, 567 Fifth Ave., there is on view to May 15 an attractive show of colored mezzotints by Sydney E. Wilson. This includes the rare and lovely "Nina" after Greuze. "Nature" after Lawrence, "Lady Hamilton as a Bacchante," Gainsborough's "Duchess of Devonshire" and the last plate of the artist, "Mrs. Bell" after Romney.

Clara Tice's Drawings.

The inundation of "drawings," to which New York was treated during the season now closing has subsided and left a substantial deposit in the daintily mischievous designs of Clara Tice, of which 250 odd bits of paper, graced with rhythmical line and spots of living color, hang, until May 20, in the garret of Guido Bruno at 58 Washington Sq., S. The quaint garret, up but one flight, would do credit as parlor to a tiny homestead in a colonial community of fifty souls.

Miss Tice has the true decorative sense and enters the list of the unique illustrators—William Blake, Aubrey Beardsley, Valentin—at one a sprightly bound with a series of pictorial diversions expressive of "the follies and frolics of her contemporaries (male and female)." She employs the brush only in her form traceries, often using an extremely delicate and pale yellow or pink contour on the white paper, and "fastening" the whole with a stunning spot of deep blue or black. She conveys a sense of movement in a most bewitching manner. Selective power, simplification, taste, economy of effort—many of the highest requisites to linear expression are hers. One would invite all the magazine art editors in town to view these lessons in—"how to decorate the printed page"—if one didn't fear for the crushing effect of commercialization.

The paintings shown by Miss Tice are Goya-like in their pallor, but the pallor is not that of dead flesh. Her color sings in tune with her line. As for the "literary basis" to her art, witness the Arabian Nights' series—feel the little tragedy which unfolds itself on these white papers from bit to bit.

A most hopeful little maid is Clara Tice. What publisher will recognize the mission she bears to the field of picture with text? J. B.

New German Art Catalogs.

A development to be noted is the increased number of catalogs issued in Germany of the private sale of art objects. One of these is the catalog in sixty quarto pages recently published by Jacques Rosenthal, Court Antiquary of Munich, which is in the three principal language and evidently intended for circulation abroad. It contains woodcuts, copper engravings and etchings of the 15th, 16th and 17th centuries, and a review of the entire graphic production up to period of Nanteuil.

CORRECTS WRONG IMPRESSION.
Editor AMERICAN ART NEWS.

Dear Sir:
May I correct the impression given in the last issue of the ART NEWS, as well as in the daily papers, that I sent a picture to the New Rochelle exhibition which was considered subversive to the morals of the town; that instead of being stolen it was suppressed on moral grounds, "scanty attire," "extremely low cut bodice," etc. It does seem as if the title, "A Castilian Dance," might have suggested the costume—a long shawl embroidered in bright colors and ruffled skirt reaching from her head to the tips of her toes, characteristic of Spanish dancers.

It was a modest little picture, in size subject and price.

I should like it understood, in justice to the people of New Rochelle, and to the library people in particular, that there was no prudishness on their part, no "mysterious woman" who took exception to the picture. It was stolen, advertised, and "reward offered and no questions asked."

The police learned that a boy took it and offered it for sale, but have been unable to follow up the clue.

Helen Watson Phelps.
New York, May 13, 1915.

ITALIAN NOTES.

A new museum of local art will soon be inaugurated at Giulianova in the Abruzzi, through the munificence of Commendatore Ventili, who has already promised to donate to the city his important collection of sculpture in marble terracottas, plaster casts, bronzes and pictures, which will form the nucleus for the Museum.

The exhibition for the Society of "Lovers and Promoters of the Fine Arts," was opened recently in Rome in the presence of the King and other notables. This exhibition is worthy of the renewed spirit of this old society. There are few foreign exhibits on account of the war. Native Italian talent is well represented, but the exhibit of sculpture is poor excepting a strong piece of work by Adolfo Wildt, called "The Prison."

The oil portraying "Jesus Christ Mocked by the Jews," in the parochial church of Steglano, Umbria, has been identified as the work of Gherardo delle Notti (Honthorst Gherardo) who was a Dutch painter, born at Utrecht in 1592, and a pupil of Abram Blomaert. He came to Italy to study especially the works of Cavaraggio. He was surnamed Gherardo delle Notti because he dedicated himself to painting nocturnal subjects with lamp-light effects.

The death is announced from Palermo of Francesco Lojacomio, a noted landscape painter. It is proposed to hold an exhibition of his works at the next Biennial Exhibition in Venice.

The Trieste artist, Paolo Wair, has been exhibiting in one of the halls of the Florentine Lyceum, a series of etched sketches designed in color.

Ellena Ciardi lately held a small and attractive exhibition of her works at the Lyceum of Milan.

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LONDON LETTER.

London, May 5, 1915.

The National Gallery Committee, appointed four years ago, and which included Lord Curzon of Kedleston as Chairman, Sir Edgar Vincent, Mr. R. H. Benson and Sir Charles Holroyd, have now, an outline of which you have doubtless had by cable, (see ART NEWS of May 1) issued their report, which contains a number of exceedingly valuable suggestions as to the administration of the public collections and as to the manner in which legislation should or should not be brought to bear upon the export, preservation, loan, etc., of private collections of works of art. Among the most significant of the Committee's recommendations are the clauses which deal with a proposed tax to be placed upon the gross proceeds of sales of works of art by public auction in excess of a fixed amount for the individual sale, the tax to be so arranged that it does not fall upon the seller. The proceeds of this tax, together with that from death duties paid upon works of art, are to be set aside for the purchase of additional art treasures.

In the opinion of the Committee any legislation on the lines of the Italian law for the restriction or prohibition of the export of works of art from this country would be inadvisable, not even an export duty being recommended. The formation of a gallery of modern foreign pictures and sculpture is referred to in the report as a matter of urgent importance and the increase of the annual Parliamentary grant of £5,000 to the Trustees of the National Gallery to not less than £25,000 (presumably after the conclusion of the war) forms an important part of their scheme.

The 35 clauses of the report are too lengthy for detailed description in this letter, but they are all of extreme interest to those who have the artistic welfare of the nation at heart. The opening of Dudley Hardy's exhibition of war pictures at the Grafton Gallery is the event of the week. Mr. Hardy, who has built himself a house on the French coast near Boulogne, is no longer the familiar figure in London that he once was, but the war has brought him back to town. He, however, returned to France for a short time recently when he made sketches for a number of fine canvases, dealing with the incidents of warfare in various phases. Many of these are exceedingly touching in their simple treatment of poignant themes. Two pictures, entitled respectively, "The Harvest of the Sea, 1913" and "The Harvest of the Sea, 1915" are among the most striking and show a group of fisherfolk, examining with happy interest the haul of fish taken in their nets and again clustered around one of the enemy's mines for which they have been sweeping the waters. This winter's desolate scenes in France are finely portrayed in a number of clever landscapes, showing that the artist's brush is as skilful as ever it was and that he is never more successful than when he has a really rousing theme to inspire him.

René Bull, the artist, has successfully sued the Bruton Gallery, for an amount due him as a result of an exhibition of his pictures at their rooms. Instances were cited in which other artists had had similar difficulty in obtaining the proceeds of the sale of their pictures from the gallery and a counterclaim brought by the company was denounced by the judge as an impudent attempt to stave off the plaintiff's claim.

James McBey's second exhibition at the galleries of Messrs. Colnaghi & Obach, 144 New Bond St., W., should materially advance that artist's reputation, for it contains a number of works of outstanding merit. Not only has Mr. McBey a masterly command of color, but he is equally successful in his delineation of character and his treatment of atmospheric effects. Add to this a conviction that there is much to be said that is well worth saying and we have an artist who comes to his task well equipped for carrying with him the sympathy and appreciation of his public. To refer in detail to special canvases might spell "ennui" to readers who are prevented by distance from viewing the originals, so that it is wise to limit oneself to a general recommendation to bear the artist's name in mind, and to watch the trend of his future development.

Those who remember Edgar Bundy's impressive picture "Finance" in last year's Academy, will be interested to hear that he has been elected one of the new Academy Associates. This picture, which represents a number of Jewish financiers, engaged at a dinner-table in the business of ensnaring a young and obviously unintelligent aristocrat, was one of the most widely reproduced of modern pictures, its anecdotal character, making a strong appeal to the numbers who care most for this type of artistic product.

Messrs. Gill and Reigate announce an exhibition of fine examples of 17th and 18th century English and Dutch schools many of which have not previously been publicly

exhibited. This will open this month at their new gallery and prices are to be governed by present trade conditions.

L. G.-S.

Dispersal of Sydney Collection.

The death of the Hon. Marsham Townshend, successor to the late Earl Sydney, will bring into the London market, in June, what will prove to be not only the most important collection dispersed since the war's outbreak, but the most interesting collection from the point of view of American buyers, offered for sale for many years. This particular interest lies in the fact that the sale will include the whole of the Townshend correspondence, which passed during the time that Thomas Townshend was Secretary of State of King George III, covering the period during which the independence of the United States was formally acknowledged and ratified. The correspondence includes over a hundred letters from King George to his Ministers, a number of which express with great clarity the horror with which the idea of America's separation from the Mother Country inspired him, as well as the aversion with which he regarded Governor Franklin, the American envoy.

Full of interest to American collectors also are the letters from Lord Chatham and his son, William Pitt, testifying to the desire of both that America should receive the most liberal and generous treatment possible, letters which deserve to be enshrined within the library of some true American connoisseur. Apart from the letters of statesmen and diplomats there is

PARIS LETTER.

Paris, May 5, 1915.

A number of the most valuable of the Luxembourg paintings and sculptures have been placed for safety in the ancient seminary of St. Sulpice, but these have been replaced by others which for lack of space have not previously been displayed. Of unusual interest will be an exhibition of Belgian art and a collection of the works of Frank Brangwyn recently bequeathed to France. Among recent gifts to the Luxembourg made by the widow of Pierre Goujon, who died on the field of battle, are "La Femme nue vue de dos," by Toulouse-Lautrec, and "La Guingette," by Vincent Van Gogh.

The new museum of the Gobelins is nearing completion, and architecturally presents a most pleasing appearance. Four columns frame the central doorway and divide ten graceful arcades into two groups. Between these arches are eight medallions symbolizing the eight stages of the work of the Gobelins: The shearing of the wool, the washing, the spinning, the rope making, the chemistry, the dyeing, the pattern, and the weaving. On the side of the building an inscription recalls the fact that "Jean and Philibert Gobelin, merchant dyers in scarlet, who have left their name to this quarter of Paris and to the manufacture of tapestry, had here their atelier on the banks of the Paris universal exposition of 1900, where they were much admired by connoisseurs. The subjects represent the most stirring and memorable events of the reign of Louis XIV. The medallions are unsigned. The conservateur of Windsor Castle attributes them to the famous Keller brothers who



BACCHANTE

Christina Morton

2nd Exhibition of the Allied Artists

in addition much that constitutes valuable "Americana," for the Sydney Library at Frognal was particularly rich in early tracts on the Slave Trade and other American subjects.

The sale which will take place early in June, will be conducted by Messrs. Knight, Frank & Rutley, 20 Hanover Square, London, W., from whom catalogs may be obtained.

RAPHAEL'S PRICES.

"The 'Panshanger Madonna' of Raphael has been purchased by P. A. B. Widener for \$700,000. Of this picture George B. Luks, the artist, tells a story.

"A friend of mine in Washington Sq.," he said, "was showing his canvases to a lady from Wawa.

"And here, madam," says he, 'is an exact copy of the Panshanger Raphael which Mr. Widener has just bought for \$700,000. And all I ask for it is a five-dollar bill.'

"What's the cause of the difference in price?" asked the lady from Wawa.

"Competition, ma'am," said the artist. "The business isn't what it used to be."—Chicago Herald.

Among recent offerings at Rudolph Lepke's Gallery, Berlin, was "A Moor-Landscape," by Ludwig Dill; as well as "Sailor's Farewell," by Walter Firlé, and "Chronos Seated on the Clouds." There was likewise included a study by Ludwig Knaus from the well-known Luxembourg painting—"A Promenade in the Tuileries," and several large pictures of Norwegian subjects by H. von Ehrenbrecher.

executed for Louis XIV. the great fountains and statues of Versailles. At all events the return of these old medallions to France is of considerable interest.

GERMAN ART NEWS.

The fresh and brilliant talent of Alfred Liedtke, who recently fell at Laon, has been illustrated in the form of a memorial exposition of his works at the Artist's House, Berlin. Among the exhibits are "Views from Potsdam," "Tranquil Sea," and several large landscapes.

Prof. Hamann's work on XIX century, German painting, has been highly praised. The illustrations number 257. The work is calculated to interest alike the professional and the non-professional elements. The most interesting chapters deal with the so-called "Founders Years" and with the subject of "New Idealism." The author is professor of Art History at the University of Marburg in Austria.

The restoration of the old city fortifications of Zurich is being carried out in accordance with the plans of Prof. Paul Cleman, under the direction of a Bonn government architect.

Restoring of Old and Modern Paintings

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MEDALLIC ART.

The Panama-Pacific Exposition Official Medal the work of Mr. Robert Aitken, shows upon the obverse a winged Mercury, the Messenger of Heaven, the first of inventors, the furtherer of industry and commerce opening the locks of the Canal through which passes the Argo, symbol of Navigation. The inscription "Oh! Sail On" is from Joaquin Miller's poem to Columbus. Also, encircling the design is "To commemorate the opening of the Panama Canal MCMXV." The modeling of the reverse shows, as a central motive, the Earth supported by two female figures typifying the hemispheres bearing Cornucopias of Abundance. Below these forms is shown the Sea Gull, the bird of the Canal Zone. The inscription reads "The Panama-Pacific International Exposition, San Francisco, California, MCMXV." The medal was authorized by act of Congress and the design was selected by the Government Exhibit Board, \$1,000 being being paid for it. Diameter of the medal, 39 millimeters and well executed in silver, bronze and gold plated.

A commemorative medal of the Panama-California Exposition at San Diego is now being struck on a press of the mint at the Exposition. The diameter is 35 millimeters and the medal is issued in solid coin silver, gold plated, and base metal. The obverse represents a ship passing through the locks of the Canal and the reverse bears a figure of Uncle Sam with the pick and shovel that did such wonderful work.

Eugène Castello.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

CARROLL BECKWITH, N. A., will receive a few private pupils in Drawing and Painting in his summer studio at On-teora-in-the-Catskills, during July-September, 1915, on Monday, Wednesday and Friday mornings. Out-of-door work included. Terms per month, \$25.00. Mr. Beckwith will continue the "Cours d'Esthetique," each succeeding Saturday beginning July 10th, in his Studio at 11 A. M. on the following subjects:

- 1st—The Spanish School of Painting.
- 2nd—The Flemish School.
- 3rd—Celebrated early English Portrait Painters.

to be followed by the three lectures on "The History of American Art."

For particulars regarding classes apply to Mr. Beckwith at his Studio, 57 West 45th St.

Regarding residence or boarding facilities apply to Miss Annie Flint, 60 East 34th Street.

MARTHA'S VINEYARD SCHOOL OF ART, Vineyard Haven, Mass., Arthur R. Freedlander, Instructor. 11th season, July 2nd to Sept. 1st. Landscape and Portrait classes. For prospectus apply to A. R. Freedlander, 80 West 40th Street, N. Y. C.

SKETCHING from nature for Non-Professionals. For further particulars address F. W. Stokes, 3 Washington Sq., North, N. Y. City.

TO SUBLET for summer. Furnished studio apartment. Beaux Arts Restaurant in building. Studio, 3 rooms and bath. Apply Frazier, 80 West 40th St., N. Y.

WANTED—Copy of Catalog, Charles T. Yerkes Collection, sold in 1910. Reply Art News Office.

STUDIO to sublet for Summer months. North light. Old Colonial private house. Raymond, 121 Washington Pl., N. Y.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT.

SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual, during the Summer, appear monthly until Saturday, October 2, when the weekly issues will be resumed. The regular Summer monthly issues will be published on Saturdays, June 12, July 17, August 14 and September 18.

The weekly issues will be resumed a week earlier than usual next season, to make up the yearly quota and complete the volume of 37 numbers.

ANNOUNCEMENT.

The first of a series of records of prices, buyers, etc., at all important art and literary sales, in the United States, that of the Brayton Ives prints, is now ready at the "Art News" office, No. 15 E. 40 St., where it can be had at 25 cents a copy. It will also be mailed on order, postage prepaid, for the same amount.

The second in the series of records that of the Blakeslee and Duveen pictures, will be ready next week—also at 25 cents. These record lists will be uniform in size, will be made a permanent feature, and bound together at the close of each art season under the title of American Art and Literary Sale records.

THE LUSITANIA TRAGEDY.

The American art season closed with the unprecedented tragedy of the Lusitania's loss, in which some seven dealers, prominent in the trade both in this country and England lost their lives. The same tragedy marks the opening of what must, with the war still raging, be the most peculiar art season of history in Europe, with sadness.

While art is not and should not be affected by political or racial happenings, being in its nature impersonal and neutral, we cannot refrain from an expression of grief and horror over the tragedy of man's making, which has deprived the art world of so many useful members and the country of so many citizens. It seems to us that the revolt and feeling against this crime against humanity—for it was nothing else, which resulted in the doing to death of innocent non-combatants and neutrals, is not a matter of racial or National feeling, but one of simple humanity. We should have the same feeling of indignation, the same horror, had the deed been committed by English, Frenchmen or Italians, and he who fails to raise his voice in protest against this crime in this country, is unworthy to call himself an American.

MR. KOBBE GETS SIX CENTS.

The suit for \$15,000 libel, brought against the American Art News Co. (Inc.) and its President, in January, 1913 by Mr. Gustave Kobbe, of the art department of the N. Y. "Herald," finally came to trial in the Supreme Court before Judge Platzek on Tuesday last, and resulted after a brief session of some three hours, in a verdict of six cents for the plaintiff, without costs to the defendant.

There were only four witnesses, all told, Mr. John Harrington of the N. Y. "Herald" for Mr. Kobbe and Messrs. Roland Knoedler and James Britton, and Major Emery Turner of the Anderson Art Galleries for the Art News.

"THE ART OF TOMORROW."

"The art of tomorrow," says a foreign writer, "will be the same as that of yesterday. The present gigantic struggle is not a contest for an ideal, but is a racial and economic conflict, and it is only the struggles for an ideal, followed by general social wellbeing, which have in the past, evolutionized art and brought it to its natural development."

"The great art geniuses of the world have always revealed themselves where great political, or religious centralizations were formed, causing that economic improvement in which art had its origin. Without going very far back in history we can find many instances of this."

"Art exists only as an accessory to life and is nearly always the product of a well-balanced and efficient vitality; the moral expression of collective feeling or sentiment, and the result of a fixed and uniform organization, which withstands and leaves its imprints, not only when it is the result of a visible analysis, but when it also brings into social life a new language and a new thought."

"What will be the new language and new thought of tomorrow? It will be that of today and that of yesterday, because our social organizations are not uniform or well-balanced."

Frank Partridge, the London dealer in porcelains and fine art objects, who has a branch house at No. 741 Fifth Ave., N. Y., was among the survivors, the ART NEWS is thankful to record, of the "Lusitania" tragedy. He was returning to London after a two months visit here, and it is said, took with him, for Duveen Brothers, a black Hawthorn vase worth some \$100,000.

In Memoriam

It is a long and unprecedently sad roll of the dead in the art world that the disressing tragedy of the "Lusitania" makes it necessary to publish this week. It hardly seems conceivable that the men, whose useful lives are now terminated in such a cruel manner, and through the agency of men calling themselves civilized, not through any so-called act of God, were bidding their friends and the ART NEWS Au Revoir for the coming summer, only a fortnight ago, full of life and health and hope. Oh the Pity of it. The ART NEWS, with not only a host of relatives, friends, fellow dealers and art lovers, but the great American public, mourns their loss: Like plants untimely plucked.

"The dearest dew for them

"Shall be the tears of memory."

The closing of all the leading Fifth Ave art galleries on Thursday afternoon was a deserved and appreciative tribute to these innocent victims of the great war.

Charles F. Fowles.

Charles F. Fowles of the Scott and Fowles Co., lost, with Mrs. Fowles, on the "Lusitania," was born in Herefordshire, England, about 48 years ago. He entered the art business as a salesman with Arthur Tooth and Sons in London as a youth, and came to the employ of that house in New York some twenty or more years ago. Here he built up a wide acquaintance among American collectors and the trade, and when some twelve years ago, with his fellow salesman at Tooth and Sons, Mr. Stevenson Scott, formerly with Henry Graves and Co. of London, he resigned to form the firm of Scott and Fowles, the young firm had the esteem and confidence of the American art trade and many collectors. They first established themselves at Fifth near 31 St., and a few years ago removed to the present handsome galleries at No. 590 Fifth Ave. Some three or four years ago the firm was incorporated under the title of the Scott and Fowles Co.

Mr. Fowles was a man of quiet gentlemanly demeanor and an agreeable personality, and was much liked and most highly esteemed by his friends and associates. He was also highly regarded, both for his personal qualities and knowledge of old and modern pictures, especially of the early English, Flemish and Dutch and the modern Dutch and Barbizon schools, by such collectors as Mr. Charles P. Taft of Cincinnati, Edward Converse of N. Y. and Mr. Peacock of Pittsburgh, who with other American collectors, owe most of the finest paintings in their collections to his selection and judgment. Mr. and Mrs. Fowles are survived by two daughters.

Sir Hugh Lane.

Sir Percy Hugh Lane, lost on the "Lusitania," was at the zenith of his career as art collector, "expert" and dealer. He was in his 40th year, born in County Galway, Ireland, and the son of a Protestant rector. He was unmarried and is survived by a sister and an aunt who is Lady Gregory of Irish Players fame. His residence in England was at Lindsey House, Chelsea. Sir Hugh, who was returning from his second and very brief visit to this country, had just sold, to Mr. H. C. Frick, for \$200,000, the Earl of Caledon Holbein, a portrait of Thomas Cromwell, reproduced in the ART NEWS last week. Another purpose of his visit was to appraise for the Lloyds of London, the fifteen pictures owned by Duveen Bros., damaged by a fire on the steamship "Mississippi" last autumn, and recently sold at the Plaza Hotel. At the time of his first visit here in Jan., 1914, Sir Hugh had just sold to Mr. J. J. Emery of Cincinnati, for \$300,000, the much discussed Titian portrait of Philip IV, once owned by Lenbach. Sir Hugh also lately bid \$50,000 for the portrait to be painted by Sargent for the benefit of the English Red Cross and the Hospital of the Order of St. John of Jerusalem in England, hoping that he would be overbid, which was not the case. Originally a salesman, with the well-known London picture firm of P. & D. Colnaghi and Obach, Sir Hugh, who was knighted finally in 1909, for his services to art, was instrumental in founding a few years ago the Dublin Municipal Gallery of Modern Art, giving himself a number of the pictures and inducing the artists to donate others. He was the chief figure in the acquisition of the collection of modern paintings, of the Johannesburg, South Africa, Municipal Gallery, as well as in the forming, through the liberality of Mr. Max Michaelis, of the collection of XVII century Dutch oils at the Capetown National Gallery. He also or-

ganized the Winter displays of Irish artists at the Hibernian Academy in Dublin, at Belfast and in London. He was a member of the Council of the Irish National University, one of the governors of the National Gallery of Ireland and honorary director of the Dublin Municipal Gallery.

Edgar Gorer.

Edgar Gorer, the London dealer in Oriental porcelains, lost on the "Lusitania," was not widely known here, but since he established, with Mr. Parrish Watson, formerly of H. O. Watson and Co., and Mr. Michael Dreicer, a branch house at No. 560 Fifth Ave. some three years ago had come over every winter season and had imported and sold a number of fine porcelains here. He also purchased here, the famous Sampson collection of porcelains, elsewhere alluded to in this issue.

Mr. Gorer was man of strong and aggressive personality, and a good knowledge of his specialty, and had figured in the London art world extensively of late years, his gallery on New Bond St. being a favorite resort for lovers of Oriental porcelains. His death ends the suit which he brought just before sailing on the "Lusitania" against Duveen Brothers for slander, alluded to elsewhere in this issue. Mr. Gorer is survived by a wife and two children.

C. F. Williamson.

C. F. Williamson, lost on the "Lusitania," was an American, and a member of an old and well-known Maryland family. He was returning after a brief visit here to relatives and for business reasons, and during his stay here purchased several pictures at the Blakeslee and Duveen sales, notably a Marieschi, a Tocque, an attributed Lawrence, "Countess of Essex," another attributed Lawrence, "Head of Girl," a Harlow, "Two Children," an attributed Constable, "Old Mill," an attributed Opie, "Girl with Cat," at the Blakeslee, and the large and important Rubens "Adoration of the Magi" for \$20,000, at the Duveen sale. It has been generally supposed that these pictures were bought for a client in Paris, where Mr. Williamson has had for some years a gallery in the Rue Neuve des Petits Champs near the Place Vendome.

Mr. Williamson who was a bachelor of about forty, was formerly the private secretary in Paris of Mr. James Hazen Hyde, and also acted in a confidential capacity for the late Alfred Vanderbilt, lost with him on the "Lusitania," for some years. It was understood that Messrs. Hyde and Vanderbilt backed him on his entrance into the art business. He dealt largely in fine old tapestries and furniture, and achieved quite a reputation for taste and knowledge.

Martin Van Straaten.

Martin Van Straaten, lost on the "Lusitania," was a London dealer in tapestries and Delft china, and a member of an old Dutch firm, having extensive galleries in Newgate St., London, E. C. He had been here on business for some two months and sold several fine tapestries while here. He was returning with some hundreds of thousands worth of tapestries unsold, all of which were lost. Mr. Van Straaten was a Dutchman and nothing is known here of his family connections.

Albert R. Smith.

Albert R. Smith, who was in charge of the New York establishment of Arthur Ackermann & Son, English dealers, at 10 E. 46 St., and was lost with his wife on the "Lusitania," was about 35 years of age. He was an Englishman and had been with the firm some half dozen years. He at one time lived at Marlow-on-the-Thames.

Gerald A. Letts.

Gerald A. Letts, another of the "Lusitania" victims, was an English private dealer in tapestries and works of art, who had a New York establishment at 21 E. 55 St. He was a quiet and reserved man and not well known to the trade.

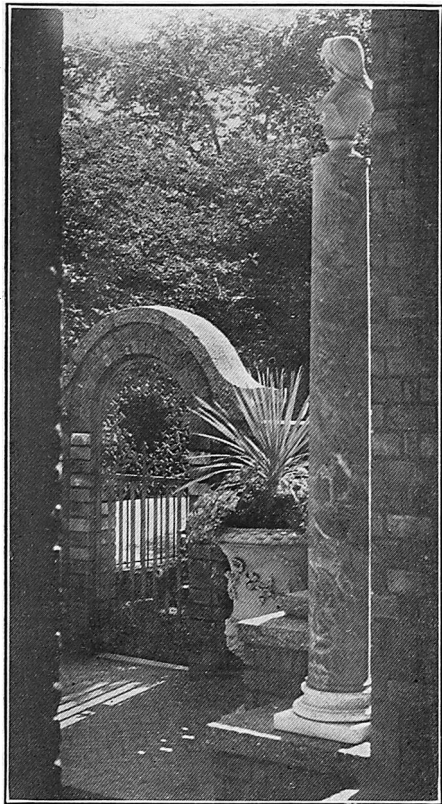
Reginald Purse.

Reginald Purse, an artist of Chattanooga, Tenn., and his wife, were lost on the "Lusitania." Both were English and Mr. Purse had a studio in the Southern City for three years. Mrs. Purse was anxious to return to England and they intended to remain there.

A MODEL MUSEUM

(Continued from page 1)

tures royal effigies, and portrait busts, but also a remarkable autotype reproduction of the famous Bayeux tapestry—the earliest known historic embroidery, taken in London from plates in the possession of the British Government's Science and Art Departments, but a collection of old pictures.



DETAIL OF PARRISH MUSEUM
Southampton, L. I.

obtained principally in Venice and Florence representing recognized schools or periods of Italian art from about the beginning of the XV to the latter part of the XVII centuries, and some of which are doubtless from the hands of pupils of the great Italian masters, and some probably by these masters themselves.

In a later preface to the illustrated edition of the catalog, published in 1912, and after the enlargement of the grounds and buldings, through the generous interest of the donor's brother, Mr. James C. Parrish, and the moving of the pictures to the new fireproof hall, Mr. Parrish says that "through the invaluable aid of the eminent sculptor, the late Augustus St. Gaudens, he made a selection, by means of photographs in Paris at the close of the Exposition of 1900, from the many differing busts of the first eighteen of the Caesars, from Julius to Constantine inclusive, and had these reproduced in marble of uniform semi-heroic size, with classic shoulders added, and that these adorn the new hall of the museum."

Art Taste, and Knowledge Shown.

It is impossible in the necessary limits of an illustrated article on this most beautiful and attractive of the smaller museums.

of the United States, to detail the contents of the building. Suffice it to say that they will repay long and careful study and emphasize the artistic taste knowledge and discernment of Mr. Parrish, and his rare insight into what in art can best direct and influence the education, not only of the young, but of those older persons who have studied and possess already good knowledge of the subject. A day spent in the Parrish Museum at Southampton is all too short a time to at all appreciate the beauty and variety of its contents. The Bayeux tapestry reproduction alone, a piece of embroidery on a linen band 20 inches wide and 230 feet long, a pictorial history of the period, will alone repay the visitor hours of study. To this can be added an inspection of the remarkable series of casts and copies of old sculptures, the series of the Roman emperor busts, the Royal Effigies, in half-length copies from the electrotype reproductions in the National Portrait Gallery of London from the original electrotype copies made twenty-five years ago from the original moulds of the effigies themselves upon the royal tombs in Westminster and Canterbury Cathedrals, twelve in all, from Henry II to Mary, Queen of Scots inclusive—and of the two-score or more pictures, all interesting and several of importance. After such an inspection, the visitor can readily understand the importance of the work that Mr. Parrish has performed in the founding and building up of this unique museum, for the cause of art education in America.

The illustrations which accompany this article will give an idea of the beauty of

the museum's grounds and of the building itself, and its treasures.

Music too has not been forgotten by Mr. Parrish in the building up of the museum, and a large and superior organ, placed on the north end of the large main gallery—is on certain evenings and occasionally afternoons during the summer season, played by a skillful organist for the enjoyment of guests and visitors.

The Parrish Museum is one that should be studied by those who plan to carry out in other localities, Mr. Parrish's and Mr. De Forest's ideas of smaller museums.

BEAUX ARTS COMPETITION.

The Society of Beaux Arts Architects and the National Society of Mural Painters, in pursuance of their plan to offer instruction in Ornamental and Mural Paintings, announce that a sketch competition will be held today, in the building of the former, No. 126 East 75th St., and also in a room of the Art Students' League, No. 215 West 57th St. It will be a nine hour "esquisse en loge," consisting of a simple problem in Mural Decoration to be rendered in watercolor.

The exercise, the chairman Lloyd Warren announces, will begin at one o'clock P. M. and will last till 10 o'clock A. M. A program of the problem and an architectural drawing of the surface to be decorated will be furnished each competitor. Competitors must provide themselves with materials for drawings and watercolor rendering. The drawings will be judged and awards made



VIRGIN OF MERCY
Sano di Pietro (1406-1481)
Parrish Museum

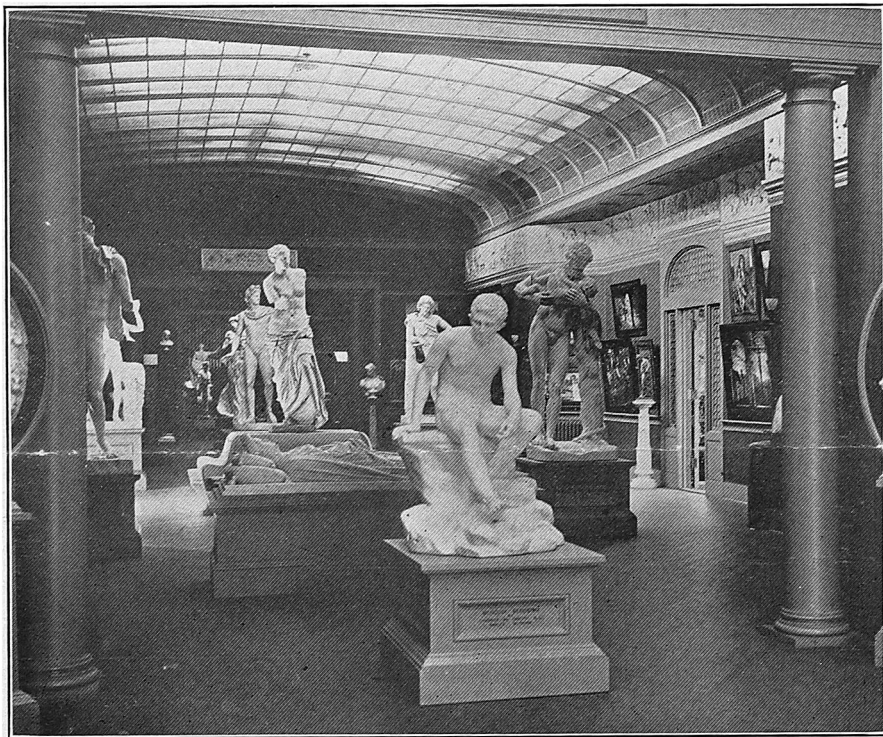
PIRANESI ETCHINGS.

An admirable collection of etchings of views in Rome and Paestum by Piranesi, one of the original edition, have been brought together by Messrs. B. T. Batsford, Ltd., of 94 High Holborn, London, W. Architectural prints by one so pre-eminently gifted in this branch of art cannot fail to be of the highest interest at a time like the present, especially as the examples included in the exhibition are particularly fine examples of Piranesi's art, and furthermore because the influence of this artist is plainly traceable in the work of a number of the most brilliant of our younger men, among whom may be quoted the names of Frank Brangwyn and Spencer Pryse.

The greater part of Piranesi's life was spent in Rome and Venice where he, naturally became imbued with a passion for all that pertained to classic art—bringing to its study that romantic outlook which characterizes all his work. Though he made excursions into various branches of drawing, architecture was always his absorbing interest and his splendid imaginativeness enabled him to clothe with a living mantle the mighty remnants of the past which he found on every side. With prodigious energy he produced series after series of plates which his genius for research has rendered of incalculable value to the student and art lover, his early training as mason and architect enabling him to achieve an accuracy which is as remarkable as his artistic quality.

The prints include the famous "Temples of Vesta and the Sibyl at Tivoli," "The Basilica of Constantine" and "St. Peter's and the Vatican."

A catalog beautifully illustrated which cannot fail to be of interest will be sent free on application to Messrs. Batsford, Ltd.



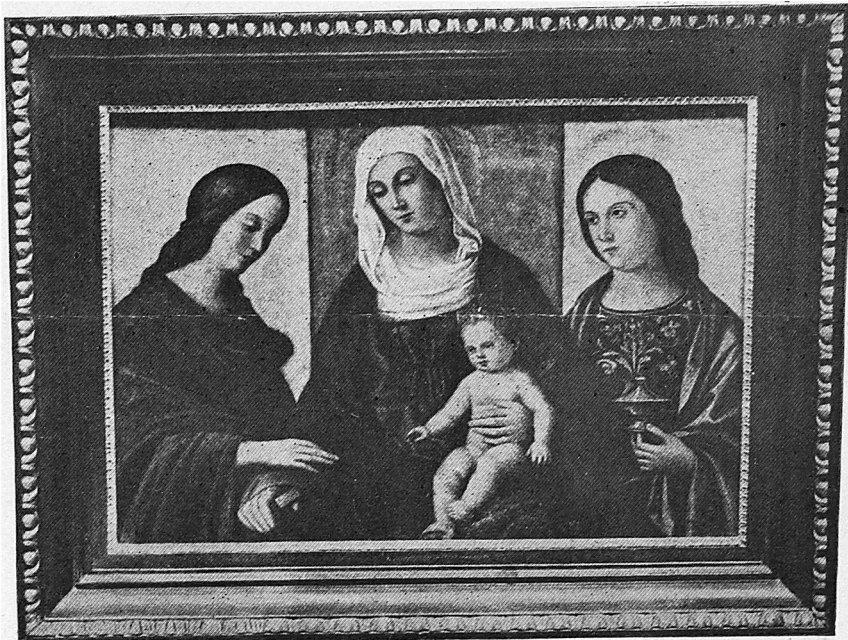
INTERIOR PARRISH ART MUSEUM
Southampton, L. I.



MADONNA, CHILD AND ST. JOHN
Attributed to Bonifazio Veneziano

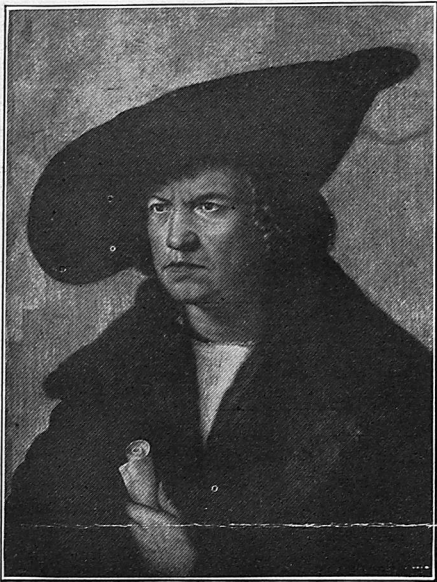
Parrish Museum

by a jury consisting of architects and painters on Tuesday, and will be on public exhibition for the two following days.



MYSTIC MARRIAGE OF ST. CATHERINE
Attributed to Giovanni Bellini
From the S. L. M. Barlow Collection

Parrish Museum



HANS IMHOFF
Attributed to Albrecht Durer
Owned by Mr. D. G. Dery
Which Figured in the Kobbe—Art News
Libel Suit.

WILMINGTON, (DEL.)

An exhibition of etchings, engravings and paintings, illuminated books and Ms., and Sheffield silver by the Rosenbach Company of Phila., was held in the Hotel duPont last week.

Included among the pictures were some paintings by European and American painters of note, perhaps the most conspicuous, the "Portrait of Sir William Napier," by Raeburn, and examples of the modern Dutch painters: Termeulen, Kever and Blommers.

Among the etchings interest centered in those of Rouen Cathedral, by A. Howarth, and of the Hotel de Ville, Louvain. Other etchings of note were by Alex. H. Haig, Hedley Tittin, Whistler and D. Y. Cameron.

There were also shown a number of rare illuminated books and Ms. many early English prints, and several pieces of Sheffield plate.

TOLEDO.

The Toledo Museum of Art will have on view during June, July and August, the Permanent Collections and an Exhibition of Oil Paintings by Contemporary American Artists, assembled by the American Federation of Arts, from current exhibitions held in St. Louis, Chicago, New York, Philadelphia and Washington, and by special invitation from the artists' studios. During the last two weeks of May there is on display an Exhibition of Work by the Manual Training Department of the Toledo Public Schools.

FORT WORTH, (TEXAS).

The sixth annual exhibition of works by Texas painters is on at the Museum here. Some 25 painters are represented, among them M. P. Bewley, H. W. Bolton, Mabel H. Brooks, T. Brown, Mrs. Dora Cockrell, E. G. Eisenlohr, Stella T. Elmendorf, B. Gonzales, J. E. Jenkins, J. F. McCann, Christina McLean, H. Moody, Sallie B. Mummert, R. Nave, J. Onderdonk, R. J. Onderdonk, Martha Simpkins, J. B. Sloan, O. H. Travis, Mrs. Fred Doke, Mildred Bennett and Mrs. Archibald Lirigon.

NOTES FROM OTHER CITIES.

One hundred and sixty-nine works by 54 local artists are on exhibition at the Degado Museum, New Orleans. There was no jury.

Bryson Burroughs' "Princess and the Swinehart," recently shown at the Public Library exhibition, Denver, has been bought by the Denver Artists Club for \$800, and his "Young Men and Horses," from the same display, for \$900 by Miss Marion Hendrie.

The present summer exhibition of the Syracuse Museum consists of 60 pictures, a number of which are by local artists.

Peoria, Ill. is to have a \$200,000 fine arts building. In it will be housed the oils, sculptures and architectural exhibit gathered by the Peoria Society of Allied Arts.

The Mahoning, (Pa.) Institute of Art has opened its first exhibition of American pictures at the McMillan library, Youngstown, Ohio.

English mezzotints are on exhibition at the Museum of Portland, Oregon.

DALLAS, (TEXAS).

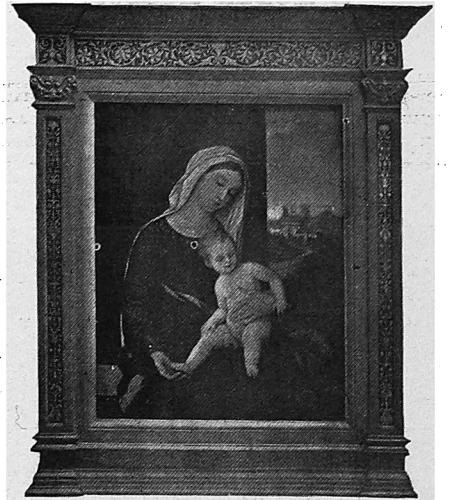
Glenn Newell, the N. Y. artist, has assembled and sent here for exhibition in the Public Art Gallery, a collection of some 25 watercolors by representative American painters in the lighter medium. Newell himself, Couse, Robinson, Ritschel and C. Warren Eaton are all represented.

CLEVELAND.

Brenda Francklyn of London and Paris, is holding a fine exhibition of miniatures on ivory at the Korner & Wood Gallery. Miss Francklyn studied first at South Kensington, London, then at Julian's in Paris, winning a gold medal early in her student days at the latter school. Her work is of great delicacy and charm, and tiny as the portraits are, the personality of her sitter never escapes her. Of particular interest is her latest miniature, a beautiful portrait of Mrs. Lucretia Garfield, widow of the late President, James A. Garfield.

The little Duc de Chaulnes, whose mother was formerly Theodora Shonts of Toledo; Joan, Princess von Radolin, German Ambassador, painted in Paris in 1910; Count von Radolin; Mrs. Waldorf Astor's oldest son, and many other notables, have sat to her. She is very happy in her child portraits, catching the winsome fun and mischief in the little faces and her society women are done with charming dash and spirit. Miss Francklyn has a studio in Cleveland and has painted several of her best miniatures here. Mrs. H. A. Sherwin and her daughter, Mrs. O. W. Prescott, Mrs. Frederick Allen Whiting, wife of the director of the Cleveland Museum of Art and several little people have sat to her in the past few months.

At the Gage Gallery, F. M. Lamb of Boston has a collection of landscapes in pastel, which are full of the charm of New England fields and hillsides. Mr. Lamb's process of facing his cardboard with silk or linen and spraying the picture with a special fixative, gives a suggestion of color washes which is



MADONNA AND CHILD
F. Bissolo (1496-1530)
Parrish Museum

senting the arts and professions, portraits of many noted men being given. Alexander Pope, Isaac Newton, Sir Christopher Wren, and many others, are grouped. The pictures would have been acquired before now by the National Gallery, London, but for the war, says Mr. Baker. He also has a number of curious old American prints and engravings.

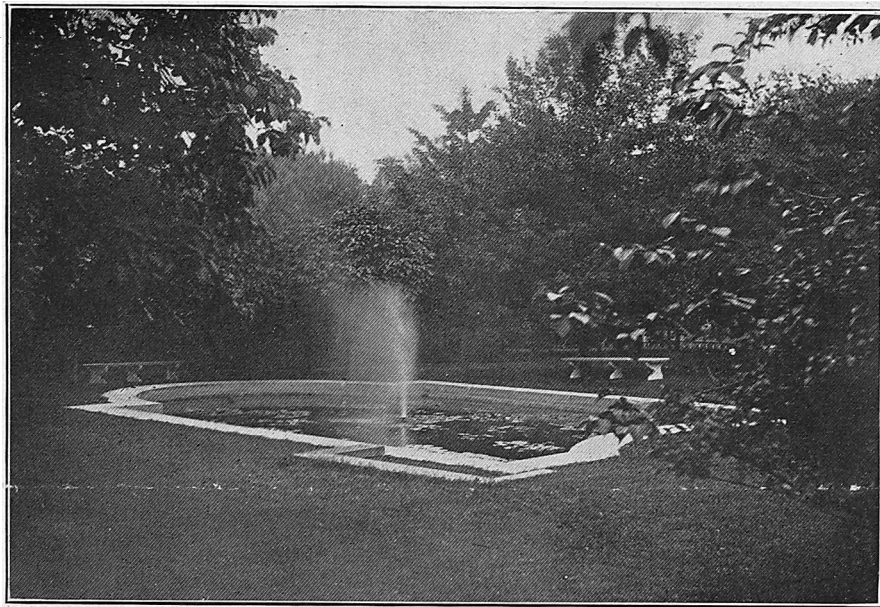
Max Kalish, who has been spending a year and a half in San Francisco at work on the large sculptures of the Panama-Pacific exposition, has returned to his home here. He studied with Konti in New York and went abroad with him, receiving the opportunity to work for the exposition management soon after his return from Paris. Jessie C. Glasier.

YOUNG PAINTERS CONTEST.

The second competition under the auspices of the Friends of Young Artists is for painters and at the studio of Mrs. Henry Payne Whitney at 8 W. 8 St. That lady has offered in addition ten prizes of \$25 each. The first prize of \$200 is offered by Mr. E. M. Gattle, the second of \$150 by Senator Elihu Root and the third of \$100 by Commodore J. Stuart Blackton who is an artist himself. Those who entered the contest met on Tuesday at the studio of C. S. Pietro and received from former President J. W. Alexander of the National Academy the theme "Labor." Mrs. Whitney has suggested that the subject and the size of the pictures should make them suitable for purchase for home embellishment. Twenty days will be allowed for the completion of the competing works and they are to be in the studio by June 5 and there displayed.

AT THE METROPOLITAN.

The monthly press view at the Metropolitan Museum was held on Thursday. The chief feature was a display of tapestries and textiles arranged on a special gallery. Six Renaissance tapestries selected by the late Stanford White are loaned by Mrs. Charles T. Barney and two other examples by Mrs. George Blumenthal. There was also shown a collection of ecclesiastical vestments owned by the Museum and loaned, some coming from Mrs. Archibald G. Thomson, of Philadelphia. Roman glass owned by the museum was likewise displayed.



FOUNTAIN IN GROUNDS OF PARRISH MUSEUM
Southampton, L. I.

Gustave Verbeek's Monotypes.

A highly interesting collection of color monotypes by Gustave Verbeek are on exhibition at the Goupil Galleries, 58 W. 45 St. They are chiefly landscapes, vigorously handled and remarkable for the purity of the blues of the skies and the greens of the foliage and verdure.

OBITUARY.

F. A. Buck.

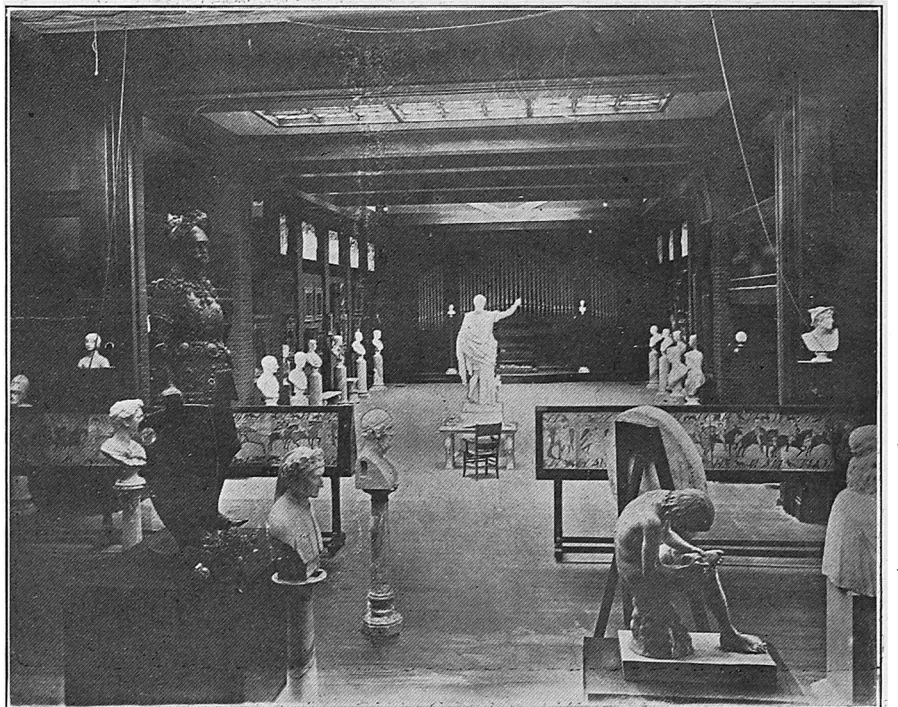
Frederick Augustus Buck, a well-known London dealer, died in that city recently at the age of 65. He was first a partner of Mr. Reid and later became associated with Arthur Tooth and Sons. He was an authority on works of the Barbizon School.

very agreeable. Etchings and some big vigorous canvases by Frank Benson are also here just now.

Mr. A. C. Bauer of the Marble Arch Gallery, London, is at the Edmondson studio with examples of early English, Dutch and Italian art. Gainsborough, Lawrence, Beechey and other portraitists are represented, with Teniers, Van Goyen, B. De Vries and others. He is showing six paintings by Jonathan Richardson, done in the early part of the eighteenth century, repre-



MADONNA, CHILD, ST. JOSEPH AND ADORING SAINT
Giovanni Buonconsiglio
Parrish Museum



INTERIOR OF PARRISH ART MUSEUM
Southampton, L. I.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Mad'n Ave.—Oils and Etchings by W. A. Sherwood to May 15.

Cathedral Parkway Gallery, 2837 Bway.—Oils, watercolors and etchings by F. K. Detwiler, to May 22 inclusive.

Daniel Gallery, 2 W. 47 St.—Group of 15 painters.

Ehrich Galleries, 707 Fifth Ave.—Byzantine Paintings and Greek Objects of Art, to May 22 inclusive.

Fine Arts Galleries, 215 W. 57 St.—Allied Artists of America, to May 26 inclusive.

Folsom Galleries, 396 Fifth Ave.—Works by American Art Humorists through May 18.

Gimpel & Wildenstein Galleries, 636 Fifth Ave.—Works by W. T. Dannat for the Benefit of the Fraternité des Artistes, to May 15 inclusive. Decorations by Francis Newton to May 22.

Gorham Galleries, Fifth Ave. and 36 St.—Exhibition of Recent Works of 60 American Women Sculptors, to May 29.

Goupil & Co., 58 W. 45 St.—Lithographs from the Senefelder Club, London. Colored Monotypes by Gustave Verbeck.

Grolier Club, 29 E. 32 St.—Early American Woodcuts.

Kennedy & Co., 613 Fifth Ave.—Old English Sporting Prints, to May 15.

Knoedler Galleries, 556 Fifth Ave.—Works by Helen M. Carlisle, through May 15.

Macbeth Galleries, 450 Fifth Ave.—Group of Oils by American Artists.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

E. Milch Galleries, 939 Madison Ave.—Works by F. W. Kost, to May 15 incl.

Montross Gallery, 550 Fifth Ave.—Modern Art by American Artists.

Municipal Art Gallery, Irving Place at 16 St.—Colored Lithographs—Costumes of France, Civil and Military, from 1200 to 1820, from the collection of Mr. Alfred H. Benjamin of Montclair, N. J., to May 16.—N. Y. Evening School of Industrial Art Exhibition, May 17-31 inclusive.

National Arts Club, 119 E. 19 St.—Municipal Art Society's Civic Art Exhibition, to May 20 inclusive.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching"—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." on indefinitely.

Ralston Galleries, 567 Fifth Ave.—Colored Mezzotints by Sydney E. Wilson, to May 15 inclusive.

Worch of Paris, 467 Fifth Ave.—Japanese Prints and Empire Furniture.

CALENDAR AUCTION SALES

Anderson Galleries, Madison Ave. and 40 St.—Autograph Letters, Documents and Manuscripts, Part VI of the Joline Library, May 17-18.—Books, Autographs, Manuscripts, Drawings, and Paintings contributed to the Author's Club to be sold for the relief of the Belgian sufferers, now on exhibition to sale Thursday afternoon and evening, May 20.—American and European autographs, Friday, May 21.—Rare and valuable Americana, standard sets, and a library of scarce works on the Jewish race and religion, Wednesday, Thursday and Friday afternoons, May 26, 27 and 28.

Philadelphia Art Galleries, 15th and Chestnut Sts.—Edward Brandus Collection of Portraits of Beautiful Women, afternoon May 20.

SAN FRANCISCO.

With the Exposition, now open nearly three months, and with nearly two-thirds of its entire life period already run, the process of completing the Fine Arts exhibition is still far from finished. It now seems clear that the space primarily allowed for the exhibits was quite inadequate, or else that they accumulated upon the hands of the fine arts department rather unmanageably, for there are still a large number of the most important sections still to be arranged.

While the department refuses to comment upon the statement, it has been said in a local newspaper that a new building is to be erected to enable the rest of the fine arts exhibits to be adequately displayed. I have strong grounds for confirming the statement, and for saying that ground will soon be broken for the annex.

Much criticism has been expressed concerning what the critics say is a waste of space in the Fine Arts Palace, where too much attention appears to have been giving—and too much room—to make the architectural effect striking and beautiful, with a consequent inattention to the practical matter of affording enough space for the art works.

Although the long awaited "Jason" has been in port now for several weeks, a great deal of the material it brought from Europe still remains to be installed, and probably will have to wait until the new building is ready. Two sections, I learn, which await arrangement are: the Hungarian, Norwegian, Spanish, English and Finnish, along with a weird and wonderful collection of the Italian "Futurists"—warranted by Martinielli himself to be the genuine, simon-pure, original brand, and not the imitation goods displayed, says the fiery poet-prophet of "Futurism," at the N. Y. Armory show.

This being a city where art criticism or chronicling in the daily press is still in the backwoods stage, and is usually handed over to "lady reporters" or "society writers," except when something that can be "sensationalized" happens along, it may safely be predicted that when the "Futurists" blaze and blare upon the scene there will be more attention paid to the art department of the Exposition than there is at present.

Out of the Jason there came the pictures required to bring the Sargent and Whistler rooms to completion. Among the Sargents are the famous "Henry James" (the one slashed by the gentle suffragists in London), the wonderful "Madame Gautrin," the "John Hay," the "Joseph Jefferson," and several of the Oriental pictures with which Sargent varies his portraiture. These all come from the walls of Sargent's studio, and are his personal choice for his representation here.

Among the new Whistlers are his Mrs. Huth, a full length, a portrait of Mrs. Walter Sickert, and a picture said to show the reflection of his interest in Courbet.

Two important Lenbachs have been hung; one a portrait of Mommsen, the historian, and the other a self-portrait, both loaned by a local collector. Other loans hung recently are a handsome Schreyer, a Joseph Bail, and a Fritz Thaulow, the latter a very spirited and characteristic example.

The jury of awards will meet on May 24: Joseph Pennell, one of the members is already here, but who the others are to be is not yet announced, and the department maintains a deep silence when questioned on the subject.

J. Nilsen Laurvik is now writing a series of essays to publish in an edition de luxe, together with essays by Director Trask, and Assistant Director Robert B. Harshe. The volume will be illustrated with many color plates. The inclusion of the chapters by Robert B. Harshe is particularly welcome, as it is an open secret that much of the most solid and fundamental work of the fine arts department has been handled by him.

Another welcome addition to the exhibits is a section devoted to 380 old Chinese paintings, contributed by Liu Sung Fu, of Shanghai. The Oriental side is said to have been in need of strengthening, and to have been adversely criticised by Mr. Charles L. Freer on his recent visit, although this is gossip.

There has been, of course, a deal of smouldering discontent among local and coast artists generally because of what many of them assert is the unjust and summary treatment accorded them by the Exposition. This discontent has been fanned from the smouldering condition to one of active revolt, culminating in an exhibition by the artists whose works were rejected at the Exposition, and by others who refused to send their works at all. Men of well-known position like Charles Rollo Peters, the painter of nocturnes, Charles Dickman, Xavier Martinez—an Aztec-Mexican whose work is of a high order—and many others have associated themselves with this movement. One of the chief grounds of their complaint is that J. W. Alexander, E. W. Redfield and other important Eastern painters who were to have been on the jury that selected the Californian paintings did not come out "on the job," and the judging was done by a purely local jury, save for Trask—local, that is, in the sense that all its members were painters of the Pacific Coast, three being San Franciscans.

Far be from me to pronounce judgment on the rights and wrongs of the case! I only record the situation. It would seem, however, that the absence of the Eastern representatives on the jury is a legitimate reason for complaint. Anyhow, the exhibition of the rebels is on full swing, and tongues are wagging freely everywhere.

And now for the awards! Which, no doubt, will cause more trouble!

The first annual exhibition of works by California artists is now on in the Golden Gate Park Museum. The display includes works by William Keith, Xavier Martinez, Charles Rollo Peters and Giuseppe Cadenasso. Others represented are Richard L. Partington, C. D. Robinson, J. Reimers, Bertha Boye, Marion Coleman, M. Earl Cummings, Joseph Mora and Haig Patigian. The exhibition is a revelation to many art lovers from the East, who were not aware of how strong a band of landscapes and figure painters California can boast of.

Michael Williams.

PHILADELPHIA.

The 17th annual exhibition of drawings, paintings, illustrations and sculpture by members of the Graphic Sketch Club will open in its new building, 719 Catherine St., will be held May 15-30. The founder of the Club, Mr. S. B. Fleisher, a prominent manufacturer, should have good reason to feel gratified at the success of his efforts to furnish opportunities for the development of the talent of some young men of foreign birth or extraction.

An interesting exhibition of 24 watercolors by Yamada Baske, a Japanese artist, who studied at the University of Pa., and the School of Industrial Art, are on view in one of the galleries of the school.

Interest in the art of the etcher has been greatly stimulated recently by the exhibition and sale of impressions of modern work at the residence of Mr. Jasper Y. Brinton. Some of the well-known painters, Seyffert, for example, and musicians such as Stokofski, leader of the Phila. Orchestra, are taking it up. The prints were not exposed as they would be in formal rows as in a public gallery, but were mostly arranged in convenient portfolios where they could be taken in the hand and examined critically without the disturbing reflections of the intervening glass of a framed etching.

Sculptured marble, Italian garden decorations at the Rosenbach Galleries are an interesting local note. Fountains, vases, sedili, a large sacophagus in Greek style, and a curious so-called listening vase, form part of the ensemble.

At the recent sale of the pictures belonging to the estates of C. F. Laird and C. J. Cammerer at the Phila. Art Galleries, a landscape by Daubigny fetched \$1,000; "Sunset," by George Inness, \$465; another Inness, "The Parting Day," \$190; "Portrait of Mrs. Charnock," attributed to George Romney, \$300; "Miranda," a head by H. Merle, \$350; "French Scouts," by Berne-Bellecour, \$300; "Calum on the Maas, Dordrecht," by P. J. Clays, \$225; "The Approaching Storm," by Homer Martin, \$200; "Sheep Fold," by Brill, \$200; a "Landscape," by Diaz, \$175; "The Grand Canal, Venice," by Thomas Moran, \$167.50.

Eugene Castello.

CHICAGO.

The exhibition of applied art at the Art Institute is succeeded by watercolors, pastels, and miniatures forming the annual Rotary show of the American Watercolor Society. Nine "one-man" shows by local artists are in other galleries, and those represented are C. F. Brown, L. Parker, L. Betts, F. C. Bartlett, R. Clarkson, O. D. Glover, W. Irvine, W. P. Henderson and K. A. Buehr.

At the Palette and Chisel Club the Ozark Mountain paintings by Carl R. Krafft have given place to "the abstract" show by members of the Club. The Krafft paintings were lauded for their beauty and sublimity, as well as skill of execution and delicacy of color interpretation. The artist has been invited by the St. Louis City Club to exhibit the canvases there.

On his way North from the Ozarks, the artist showed several of his paintings in a Springfield, Mo., gallery, for a day to more than 2,000 visitors.

In the "nine men" show at the Institute, is included the well-known portrait of the Charles L. Hutchinson by Louis Betts.

Fritz von Frantzius, local banker and connoisseur, has given two Chinese jades to the Field Museum, both pieces of the Manchu period. He has also donated a collection of 800 Japanese coins.

Several former students of the Art Institute school have come into honors, recently. Lauros Phoenix has been elected a member of the American Society of Mural Painters; Charles St. Pierre has passed the preliminaries for the Grand Prix de Rome, and Roy Tyrell has accomplished a mural decoration for Bessemer Park House to illustrate and symbolize historic events of Illinois.

The latch-string is always out at the Adam Emory Albright's log Cabin up in Hubbard Woods, for art lovers and the summer season of welcome begins there May 15, when the Chicago Society of Artists and the Palette and Chisel Club will visit the Albrights. On May 22 the Alumnae of the Art Institute will be guests at the cabin.

A Spring exhibition of original oils and etchings by Anders Zorn is on at Roullier's.

An interesting exhibition of students' work will open at The Chicago School of Normal and Applied Art, Harvester Bldg., May 22. Emma Church, director.

H. Effa Webster.

SYRACUSE, (N. Y.)

Director Fernando A. Carter of the Syracuse Museum has arranged a summer exhibition of paintings, now on.

There are some fifty landscapes and figures exhibited by W. H. Singer, F. J. Waugh, H. D. Murphy, E. Cassere, T. M. Pierce, G. L. Rounds, C. Rosen, F. Couch, Miss Marion Markham of Syracuse, Bruce Crane and O. L. Lind.

TORONTO.

Truly artistic is the exhibition of photographic art being held by the Toronto Camera Club at their Club rooms. Although the exhibition is hardly as large as last year, owing to no prints having been received from Austria or Germany, yet there is charming variety both of subject and method. To an American W. Gordon Shields of the Camera Craftsmen New York, belongs the honor of winning the Gold Medal, with his rich brown print of "In the Wasatch Mountains."

The other prize-winners and the winning prints are as follows:

Class A: Landscape—Silver Medal: "Light and Sand," Maurice L. Allard, Toronto Camera Club; Bronze Medal: "Reflections," by J. H. Ames, Toronto Camera Club; Hon. Mention: "Enkhuizen," G. J. Ladiges, Amsterdam, and "Winter Landscape," L. A. M. Roy, La Crosse, Wisconsin. Class B: Marine, Silver Medal: "In the Basin, Quebec Harbor," George Washington, Toronto Club; Bronze Medal: "Harbor Scene," M. A. A. A., Camera Club, Montreal; Hon. Mention: "Sunset," John A. Hickey, Calif. Camera Club. Class C: Genre—Silver Medal: "Knitting," Albert F. Snyder, Utica Camera Club; Bronze Medal: "Her Daily Work," by Geo. Washington, Toronto Club; Hon. Mention: "The Slipper," Dr. W. V. Watson, Toronto Club, and "The Wanderers," by J. Huijsen, Netherlands Soc. of Photographic Art. Class D: Portraits—Silver Medal: "Miss J.," A. R. Duff, Toronto; Bronze Medal: "Portrait G. W.," Walter Rutherford, Toronto; Hon. Mention: "Study," by Geo. H. Kahn, Camera Club, N. Y., and "Mrs. v. d. L.," by Maurice Allard, Toronto. Class E: Novice—Silver Medal: "Sunlight and Shadow," Robert J. Morrow, Toronto; Bronze Medal: "Triple Gateway, Dudley Castle, England," John Hickman, Toronto. Class F: Miscellaneous—Silver Medal: "Albright Art Gallery," Albert F. Snyder, Utica, N. Y.; Bronze Medal: "Shadow," by Benj. J. Boyd, Wilkes-Barre, Pa.; Hon. Mention: "North Aisle, Winchester Cathedral," by Geo. Washington, Toronto, and "In Old Quebec," by Histon Pearson, Toronto.

Other exhibitors are: William R. Allen, Montreal; F. R. Archer, Los Angeles; Ch. A. Ashley, L. Beattie, C. G. Begg, A. S. Bowers, A. Brigid, J. B. Crippen, A. H. Davis and Nichol Elliot, all of Toronto; J. P. Edwards, Sacramento, Cal.; E. Ellsworth, Los Angeles; D. C. Fitts, New Haven, Conn.; A. G. Fraser, A. S. Goss, W. J. Grant and M. O. Hammond, all of Toronto; A. E. Hearn, Winnipeg; W. G. Hendrik, Toronto; J. H. Hill, Boston; J. H. Foot, Halifax; R. S. Kauffman, Wilkes-Barre, Pa.; A. Kelly and Rex Kemp, of Toronto; A. S. Little, Los Angeles; J. Arthur Lomas, Cardiff, Wales; C. Lous, Amsterdam; Miss M. Mather, Los Angeles; C. M. Neaves, Hanwell, London; J. G. Noble, Banff; B. B. Pinkerton, Montreal; A. Reed, Winnipeg; J. A. Reed and G. F. Rodgers, Toronto; C. B. Rushmore, San Francisco; J. N. Somerville, Toronto; H. Stainton, Winnipeg; H. C. Torrance, Pittsburgh; A. Walters, Montreal; E. Williams, Los Angeles; F. W. Wocher, Yonkers, N. Y.; John Wray, Brooklyn, N. Y.

The judges were: J. W. Beatty, J. P. Hodgins and F. McGillivray Knowles.

The second annual exhibition of etchings now on in the Gallery of the Art Museum at the Grange is attracting a deal of attention. Especially interesting are the demonstrations of the various methods of etching—line, mezzotint, aquatint, and proof pulling. W. J. Thompson was the first demonstrator and those following him are Herbert Maw, with T. G. Greene, Miss Dorothy Stevens, and Mr. John Cotton. Among the outstanding etchings are several by D. S. McLaughlin, a Canadian now residing in London, England, and of Mr. and Mrs. Frank Armington, also Canadians now re-exhibition through the kindness of the Nasiding in Paris. These are included in the tional Art Gallery, Ottawa.

Other notable etchings are Clarence Gagnon's "Canal, St. Agostino," John Cotton's "Timber Tow," a moonlight scene in winter by T. G. Greene, several of Mr. Herbert Maw's charming line etchings, attractive, both architecturally and artistically, aquatints by E. Laur, some London Bridge scenes by A. L. Waite, "The Red Valley," by Cyril Barraud of Winnipeg—one of the finest—several tiny bits of Frederick Haines and W. R. Stark, a fine portrait of Chief Justice Doherty, by Walter Duff—a winter scene by W. B. Thomson a colored, landscape by Miss Dorothy Stevens, and a charming group of dogs by F. W. Jopling, also a group of birds.

At the Heliconian Club there are on exhibition a number of the sketches taken last summer on his trip to the coast by A. Y. Jackson. Though strongly handled they are hardly as attractive as his snow sketches taken in Algonquin Park last spring.

Irene B. Wrenshall.

Every artist and every person interested in art should read

"Who's Who in American Art"

A series of sketches appearing monthly in Arts & Decoration

These papers are not criticisms but are intimate personal accounts of the better known figures in American Art. Some of those already included are George Luks, John W. Alexander, Arthur B. Davies, Alfred Stieglitz and Edward N. Robinson. The next issue will include Wm. M. Chase.

Besides these papers the magazine contains complete reviews of all the current exhibitions, many articles of vital interest to art lovers and profuse illustrations. During the year there are also many color plates of some of the lesser known Old Masters.

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NOTES FROM THE STUDIOS.

Augustus Thomas has given up his studio in the Bryant Park Building, where he has painted for several years, and has gone to California to remain two years.

Alethea H. Platt is planning to leave her Vandyck studio in June to spend the summer painting in the Adirondacks, principally in the Wyant-Shurtleff district, near Keene Valley. It was in this neighborhood that she painted a number of colorful, poetic wood interiors last summer.

Augustus Vincent Tack will spend the summer at his Deerfield, Mass. studio. At his studio, 7 West 42 St., he is now completing the portrait of a famous author.

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Arthur T. Hill will go, as usual, to his studio at East Hampton, L. I., for the summer. He will leave his studio in the Atelier Building in June.

Middleton Manigault, the talented young artist, whose exhibition held in March at the Daniel Galleries, met with so much success, recently sailed for England a few weeks ago to offer his services to the Allies.

Gustave Wiegand will leave his studio at Tenafly, N. J., this month, and will paint for the summer at Blue Mountain Lake, N. Y. His large picture "Blue Mountain Lake," a beautiful canvas, was recently purchased by a Hoboken collector.

Alice P. T. De Haas is painting a miniature of the little daughter of Mrs. George H. Cooper, and also one of Mrs. E. C. Weeks of Babylon, L. I. She will spend the summer at Gloucester, Mass., where she will have her usual classes.

J. Francis Murphy has left for his summer studio at Arkville, N. Y., where Mrs. Murphy will join him next week.

Gerald Cassidy will spend the summer at Santa Fe, New Mexico, where Mrs. Cassidy will also be. Mr. and Mrs. Cassidy have been recently in San Diego, Cal., where he sold, among other works, a representative picture of Mr. Charles L. Freer of Detroit and another to Mrs. Christian of Minneapolis.



MME. EMMY DESTINN AS CARMEN
Francisco Pausas

Mr. and Mrs. E. L. Henry left their Chelsea Studio last week for their summer home at Cragmore, N. Y., to remain until November.

G. Glenn Newell will paint, as usual, about his summer home at Dover Plains, N. Y., where he will go early in June.

An exhibition of works by William Baxter Closson, at the Farnsworth Museum, Wellesley College, has been so favorably received that on the invitation of the Director, it has been extended a fortnight from its original closing date of May 4.

Lester D. Boronda expects to leave for San Francisco, Cal. next month, where he will hold an exhibition of some twenty canvases of "Early California Life" at one of the leading galleries.

H. Ledyard Towle's portrait of Mayor Mitchell has been accepted by this city and has been sent to San Francisco to hang in the lobby of the New York Building at the Exposition. He will spend the summer at Larchmont, N. Y.

Henry R. Poore, whose recent work on pictorial composition has been so widely welcomed by art lovers, has had the great compliment of the translation of the work into Dutch. A Dutch collector, during a recent flying visit here, happened to find this work and translated some 70 pages of it. On his return he showed this to a group of Amsterdam artists who requested that he should translate the entire work and who have arranged for its publication in that city. Through its English edition the book has now found a market in India, Australia and Japan.

Recent Foreign Art Literature.

Dr. Cornelius Gurlitt, who is again filling the rectorship of the Dresden Technical High School, has lately issued a historical disquisition as to the architectural features of that institution; supplemented by another dissertation by E. Lövy on a kindred subject. In a detailed treatise on the Dresden Church of the Cross, Herr Alfred Barth has fully dealt with the Protestant church architecture of the 18th century.

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TRADE NOT SO BAD IN LONDON.

Notwithstanding the adverse conditions in the art business in London due to the war, there have been a number of good sales made, and some houses and individuals claim that they have experienced no diminution of business. Among these is Mr. Arthur Ruck, of 14 Clifford St., W., who is an intermediary for the private sale of art works. It is interesting to note that although the owners of art treasures are obliged by the exigencies of the times to part with some of these, many of them prefer to sell privately for various reasons, and Mr. Ruck, who is acquainted with these owners and his knowledge of many old masters which have for generations been heirlooms in old English homes, has been able and is able to bring buyers and sellers together most satisfactory results. American collectors desiring art works with unquestioned pedigrees find Mr. Ruck's knowledge and services of value.

Mr. Henry Symons of London, who held an important sale of antiques at the American Art Galleries this season, has opened a gallery at 22 West 56 St.

The publishing house of J. Thomas, Barcelona, has been publishing a series of monographs on Spanish art from the pens of various experts, at popular prices; dealing with the Royal Palace of Conde de las Navas, Seville, the Escorial, the Alhambra and other subjects. Other publications of the Madrid Center of Historical Studies is a work on the sculptor, Pedro de Mena y Medrano.

W. H. Leavitt, the artist and former son-in-law of the Secretary of State, was married in Pekin, Ill. on May 6 to Miss Clara Killins of Springfield, Ill.

ANTIQUÉ CARPETS SOLD.

At the sale of the Hall and Laporte collections on Wednesday at the Anderson Galleries, \$4,359.50 was realized. Mr. Barrett gave \$330 for an antique Mir Seraband carpet and \$130 each for an Asia Minor carpet and a Khorassan example.

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BOSTON.

The local art season is staggering to a finish with a few gasping summer shows after which there will be nothing to do but to dream of greatness and of new worlds to conquer.

The big portrait of Mr. Bourke Cochran by John Young Hunter, on view at a local gallery, has created a variety of contradictory comment and some envy, and in the same gallery other portraits by Frederick Waugh, Robert Fullerton (a self-portrait), Twachtman and Charles Hopkinson, lend an interesting dissimilarity. One notes that Ballard Williams' handsome and high-born models of another age are gazing at a modern summer landscape on a mist laden river by Edmund C. Tarbell, Tempting "hors d'oeuvres" are spread in the guise of American girls painted respectfully by Geo. Fuller and Charles W. Hawthorne. Add to these the other "mets" by Waugh, Carlson, Chauncy Ryder and Fuller and the palate of the jaded gallery trotter is stimulated.

At Vose's, Charles H. Woodbury has a marine whose finely established design has the added charm of fine color. Here also are shown Daingerfield's "Moonlight Madonna," Carlton Wiggins' "Morning Light," with sheep in a green pasture, "The Hill from Mandor," by Daniel Garber, a poet and a symphony in greens, and a rather exotic figure by Miss Mary Macomber, "Chanson d'Amour." "Passing Dreams," by Laura Muntz, and "Autumn Tints," by Leonard Ochtman should also be mentioned.

At the Guild, William M. Paxton has a landscape with a rather pastel quality, a new departure. Frederick Bosley's picture of a girl leaning against a balustrade has characteristic charm of color, but is a little heavily painted. F. H. Churchill's portrait of the Hon. J. L. Bates is dignified in pose and a good likeness. "Rainy Day at Boulogne," by Leslie Thompson is a good composition and there is an unexpected "Dutch Peasant," by Woodbury.

The miniature show at the gallery has stimulated much interest in this branch of portrait painting as it well might, for it is the best collection of its kind shown in New England. The next exhibition, to open May 17, is one of a general character in which all the active members are expected to participate.

There is much comment in art circles over the fact that the new Curator of the Fogg Museum, Mr. Paul J. Sachs secured the larger part of the fine old prints at the Brayton Ives sale over the head of the Boston Museum's Print Dept. Director, John Doe.

PRIZES AT ST. PAUL DISPLAY.

An exhibition of work by Northwestern artists opened May 1 at the St. Paul Auditorium, under the auspices of the St. Paul Institute. The awards made by the jury, Lawton Parker and Frank V. Dudley of Chicago were as follows: Oils, gold medal to Lee Woodward Ziegler of St. Paul for "Titania," silver medal to Donna Schuster of Howard Lake for "Early Breakfast," bronze medal to Edwin Dawes of Minneapolis for "Winter Woods" and honorable mention to Nathaniel Pouselle-Dart of St. Paul for "Embers of Summer," watercolors and pastels,—no work found worthy the silver medal—bronze medal to Francisco Spicuzza of Milwaukee for a pastel, "Water Sprites," honorable mention to Mabel Key of Milwaukee for a watercolor, "Mitchell Park Greenhouse." A special class was made by the jury for etching and it awarded a silver medal to Charles B. Keeler of Cedar Rapids for a group of etchings. The silver medal in sculpture went to Herbert Strunk of Shakopee for a plaster model "Chief Shakopee" and the bronze one to Louis Mayer of Milwaukee for a bronze fountain group, "Sea Urchins."

SALE FOR BELGIAN RELIEF.

A large collection of books, autographs, Mss., drawings, and paintings, given by American authors and artists to the Author's Club for the purpose, is now on exhibition at the Anderson Galleries, Madison Ave. at 40 St., preliminary to the public sale Thursday afternoon and evening next, May 20, for the benefit of the Belgian sufferers. The Anderson Galleries, as its own contribution to the cause, has cataloged the collection and printed and distributed the catalogs and will conduct the sale without making any deductions for commissions or charges in order that the entire proceeds may go to Belgium. The Author's Club will make its remittance to one of its members, Hon. Henry Van Dyke, American Minister at The Hague, who will give his personal attention to its distribution.

The items offered in this sale comprise various classes: First, books, with autograph inscriptions, presented by members of the Author's Club, Second, autograph copies given by other authors. Third, paintings and original drawings contributed by artist members of the Author's Club, other artists, and various publishers. In the fourth class will be found sets and single volumes given by publishers. The fifth class of items includes Mss., autograph letters, and books, presented by members of the Author's Club or obtained by them for the purposes of this sale.

The committee of arrangements from the Author's Club is composed of Rossiter Johnson, James Howard Bridge, George Sidney Hellman and Joseph Spencer Kennard. In a note to the catalog they call attention, among other items to individual books and containing inscriptions in the autograph of the authors or accompanied by autograph letters, the Mss. of an unpublished story by Mark Twain, by the courtesy of his literary executor, Albert Bigelow Paine; the Mss. of Col. Roosevelt, the series of books autographed by Mr. Howells, and, through the generosity of their publishers, Mss. of many of the deceased members of the Club are notably, Lowell, Whittier, Stevenson, Arnold, Higginson, Stedman, and Harriet Beecher Stowe.

Among many contributions received since the catalog was printed is the original Mss. of an unpublished play by Arnold Bennett. Penrhyn Stanlaws, the artist, has offered to paint a portrait and give the avails to this fund, for which bids will be received at the sale—not less than \$750—the highest bidder to name the subject to be painted.

Among the other artists to whom grateful acknowledgments are made by the committee, are G. W. Edwards, W. Russell, and J. W. Taylor. Mr. Edwards designed the bookplate of the Author's Club and each book in the sale contains a bookplate autographed by him.

PHILA. ART SALE.

The Phila. Art Galleries, at 15th and Chestnut Sts., Phila., announce the sale for Thursday afternoon, May 20 next at the galleries of an interesting collection of paintings—portraits of beautiful women by the great masters of the early English and French schools and other important works—offered by Mr. Edward Brandus of New York.

END OF THE LOO ET CIE SALE.

The sale of the Loo et Cie of Paris sale of Chinese art was concluded at the American Art Galleries, on the afternoon of May 6, the total of the session being \$12,811, which made a grand total, for the 425 lots, of \$23,259.50. Mr. James A. Burden paid \$520 for an antique yellow, blue and white Chinese carpet, \$300 for an antique rug of the K'ang-hsi period and \$250 for one of the Chien-lung variety.

H. B. SMITH LIBRARY SOLD.

The Rosenbach Company of Phila. has purchased for \$300,000 the library of Harry B. Smith, the librettist of a hundred operas and musical comedies. The collection, it is said, is the most remarkable with one exception that has ever passed in a private sale in this country.

The library numbers about 800 lots, or about 1,200 volumes, including such specimens as Dickens first editions, Keats, Shelly, Lamb and Thackeray items, any one of which any collector, said Mr. Rosenbach, would be proud to possess. There is not a volume in the library that is without some precious connection with a famous person.

The gem of the library is the presentation copy of Pickwick in the original parts as issued. These parts were given each month as the new story came from the press to Mary Hogarth, the young sister-in-law of Dickens, who was so fond of her that he interrupted the publication of the story for a month after her untimely death. The copy is said to be unique. Its value is said to be \$20,000.

SALES AT ANDERSON GALLERIES.

At the third session, May 6, at the Anderson Galleries, of the sale of a collection of Oriental art, the Metropolitan Museum paid \$140 for a large XVI century Isipahan vase. For a Rhages bowl of the XII century a collector paid \$350. The total for the session was \$4,080 which brought the grand total to \$10,918.25. Mr. T. Whitney at the fourth session on May 7 paid \$565 for a royal XII century Persian cup from Rhages and Mr. B. M. Crawford \$210 for a XIII century Persian cup from Hamadon. The total for the session was \$3,747 which brought the grand total to \$14,625.25.

At the final session, May 8, a Persian XVI century book, "Khosroo and Shiron" brought \$610. The total for the session was \$4,889, and for the sale \$19,514.

At the first session on Monday of the library of books on angling of the late Henry Thorpe and other works from the library of C. M. Steinmetz, \$710 was realized.

The sale was concluded Tuesday when \$977 was realized which made the total of the sale \$1,676. A first edition of Whitman's "Blades of Grass" brought \$64.

At the first session on the evening of May 6 in the same galleries of the sale of a collection of American and foreign pictures, 75 works brought \$1,947.50. Mr. Henry Schultheis gave \$125 for De Thoren's "Horsemen Reconnoitering" and William M. Chase's "Wash Day" brought \$100.

DOCUMENTS AND AUTOGRAPHS.

At the American Art Galleries on the afternoon of May 6 the last session of the Gen. S. W. Crawford sale of Civil War documents was held and brought the total to \$3,263. In the evening the John Heise collection of American autographs sold for \$1,730. Mr. F. W. Morris paid the highest price, \$137.50 for a letter of John Penn, one of the North Carolina "signers."

AMERICANA AT HEARTMAN'S.

A sale of Americana on the evening of May 7 at Charles F. Heartman's realized \$2,198. The St. Louis Library paid \$72 for the first Dutch edition of Hennepin's "Description of the Coasts of North America." Mr. Jaffe gave \$55 for the "Memorandum Book," kept by Gen. Philip Schuyler during the Revolution and \$41 for the speech of Jonathan Shipley on the bill for altering the charter of the colony of Massachusetts Bay and the same amount each for the Venice, 1643 edition of the "Brief Relation" of B. de las Casas and for the first Dutch translation of Hennepin's "Nouvelle Deconverte," Utrecht, 1698. Mr. Brown of East St. Louis gave \$42.50 for McCall's "History of Georgia" and Dr. Joseph Martini \$41.50 for Martyr's "History of the West Indies," London, 1597.

WILKINSON MEXICAN LIBRARY.

At the sale of the Paul Wilkinson of Mexico City library at the American Art Galleries on May 7, the original Mss. of 281 pages of a dictionary of the Tarascan or Michoacan language, by the Franciscan Father F. M. Gilbert, brought \$335 from Mr. W. E. Gates, who also gave \$310 for the first printed grammar of the Maya language and a revision of the Mss. of the Maya grammar by Bishop Diego Landa. The work is by Father P. Fr. Juan Coronel and was printed in 1620. The total of the session was \$2,549.50.

John Levy, No. 14 E. 46 St., has acquired two recent paintings by Lillian Genth and has just sold a fine Corot to a private dealer in the Middle West.

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ETCHINGS AT CHRISTIE'S.

At a sale of modern etchings held at Christie's in London on Tuesday \$10,730 was realized. Mr. Colnaghi gave \$588 for Whistler's "Garden," \$430 for a set of sixteen "Thames" etchings by Whistler, and \$367 for Whistler's "Balcony." Mr. Dunthorne paid \$409 for Whistler's "The Doorway." Mr. Connell gave \$367 for Cameron's "Palace Doorway in Venice," and Mr. Davidson \$315 for Muirhead Bone's "Building."

At the second session on Wednesday nearly \$10,000 was realized Grozier's colored print after Reynolds' "The Age of Innocence," brought \$520, Tomkin's "Maternal Love," after J. Russell, \$367 and Nutter's "The Benevolent Cottager," after Wheatley, \$341.

Coming Christie Sale.

A collection of important sporting pictures, prints and engravings, fine old silver and scarce books, together with the entire contents of Elsenham Hall, Essex, the property of the late Sir Walter Gilbey, Bart, will be sold by auction at Christie's on June 12.

Art Students League Prizes.

The prizes and scholarships awarded to students of the Art Students' League for the best work done in its classes during the season of 1914-1915, was announced Wednesday as follows:

The Collier's Weekly \$100 prize, Katherine Van Wyck; League prize of \$50 for portrait painting, George Tera; League prize of \$50 for lif painting, Ruth Marie Reeves; League prize of \$50 for composition, Mary Bayne; J. Sanford Seltus prize of \$50 for full-length antique drawing, Glenn Alexander; William T. Evans prize of \$15 for fan design, Dorothy Obermayer; William T. Evans prize of \$15 for fan design, Gilberta D. Goodwin; William T. Evans prize of \$10 for best figure modeling, Margaret Lawson; St. Gaudens prize of \$25 for best composition modeling, Sarah Stearns.

SCHOOL OF APPLIED DESIGN.

The class day exercises of the N. Y. School of Applied Design for Women, at 160 Lexington Ave., will be held on Wednesday afternoon, May 18. There will be addresses by Daniel Carter Beard and Dr. James Parton Haney. The 23rd annual exhibition opens on Monday from 2 to 6 P.M., and will remain from May 18-24 inclusive, from 10 A.M. to 6 P.M., and Sunday, May 23 from 1 to 5 P.M.

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